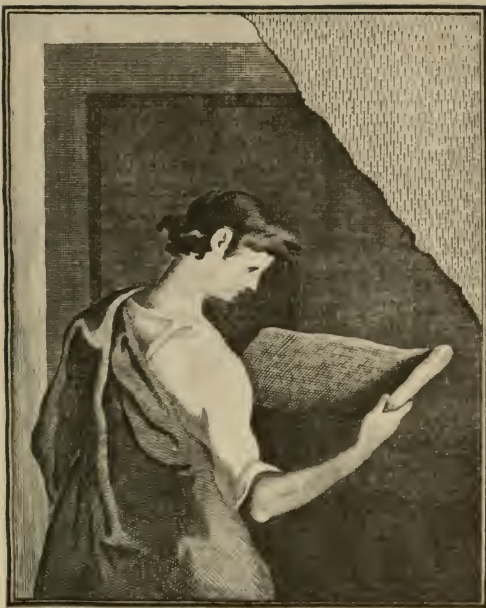


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T H E
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CONTAINING
A N A C C O U N T

OF WHATEVER IS CURIOUS IN
PAINTING, SCULPTURE, &c.

IN THE PALACES AND SEATS OF THE NOBILITY
AND PRINCIPAL GENTRY OF ENGLAND,
BOTH IN TOWN AND COUNTRY

V O L U M E II.

L O N D O N.

PRINTED FOR L. DAVIS AND C. REYMERS,
OVER-AGAINST GRAY'S-INN-GATE, HOLBORN.

PRINTERS TO THE ROYAL SOCIETY.

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C O N T E N T S

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V O L U M E II.

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DESCRIPTION
OF
PAINTINGS, &c.

L O N D O N.

PAINTER STAINER'S HALL,
In Little Trinity Lane,

WAS built by *John Brown*, Serjeant Painter in the 24th of Hen. VIII. His Portrait is still preserved there among other pictures given by persons of the Society. On the ceiling is painted, by *Fuller*, Pallas triumphant, while Art and Fame, attended by Mercury, suppress their enemies Sloth, Envy, Pride, &c. Other Paintings are,

Endymion, by *Palmatier*.

Orpheus slaying Pan, by *Brubl*.

Art and Envy, by *Hungis*.

Charles II. and his Queen, by *Houfeman*.

A Portrait of Camden.

The Fire of London.

A Piece of Architecture of the Corinthian Order, by *Trevit*.

Another of the Ionic Order, given by Mr. *Thompson*.

Heraclitus and Democritus, by *Penn*.

A Landscape, by *Robert Aggas*.

Fish and Fowl, by *Robinson*.

A Piece of Birds, by *Barlow*.

A Piece of Fruit and Flowers, by *Everbrook*.

A Ruin, by *Griffier*.

A Piece of Shipping, by *Peter Monumea*.

In the Court Room are several Portraits of Members of the Company. In the front is a fine marble bust of *Thomas Evans*, Master of the Company in 1687, and a great benefactor to it: it was made by *Edward Pierce*, junior.

College of PHYSICIANS

Is a noble edifice situated in Warwick Lane. The grand entrance is under an octangular theatre, finishing in a dome, with a cone on the top making a lantern to it. The inside is elegant, finely enlightened, and very capacious. This was built by Sir *Christopher Wren*. The central building is the design of *Inigo Jones*, and contains the library, and other rooms of state and convenience. The whole front is decorated with pilasters of the Ionic and Corinthian Orders; and on one side over the door-case is the Statue of King Charles II. and on the other that of Sir John Cutler.

This is a building of great delicacy, and deserves to be considered among the noblest ornaments of this city; but being situated in a narrow and dirty part of the lane, can never be seen to advantage.

QUEEN'S PALACE.

It would be unpardonable to omit the mention of the famous Cartoons by *Raphael*, which have lately been removed hither from Hampton Court.

These are seven pieces from sacred history, taken from the New Testament, and were designed as patterns for tapestry. They are painted on paper, with great delicacy and beauty, in water-colours.

The story of the first is the miraculous draught of fishes, Luke v. In this Christ appears in the boat with an air of divine gentleness; the large fowl placed on the shore in the fore-ground, have a sea wildness in them, and prevent the heaviness which that part of the picture would otherwise have had, by breaking the parallel lines that would have been made by the boat, and the base of the picture.—*Raphael* has, indeed, made a boat too little to hold the figures he has placed in it: but had he made it large enough for those figures, the picture would have been all boat; and to have made his figures small enough for a vessel of that size would have rendered them unsuitable to the rest of the set, and less considerable.

The second is the Delivery of the Keys, John xxi. and has received an injury. As this is the appearance of Our Saviour after the Resurrection; present authority, late suffering, humility and majesty, command and love, are finely mixed in his divine aspect. He is wrapped only in one large piece of white drapery; his

his left arm and breast are bare, and part of his legs naked. The figures of the eleven apostles all express the same passion of admiration, but discover it differently according to their characters. Peter receives his master's orders on his knees, with an admiration mixed with a more particular attention; the beloved disciple has, in his countenance, wonder lost in love: the last personage, whose back only is seen, one would fancy to be Thomas, whose perplexed concern could not be better drawn than by this acknowledgment of the difficulty to describe it. The mixture of tints in the draperies all together produce a wonderful harmony.

The third is the Miracle of healing the Cripple at the beautiful gate of the Temple. Acts iii. All the figures are admirably performed.

The fourth is the death of Ananias. Acts v. Here is the greatest dignity in the Apostles; they are however only a subordinate group, because the principal action relates to the criminal; thither the eye is directed by almost all the figures; what a horror and reverence is visible in the whole assembly on this mercenary man's falling down dead!

The fifth is Elymas the forcerer struck with blindness. Acts xii. His whole body expresses

his being blind. How admirably are terror and astonishment expressed in the people present, and how variously according to their several characters! What grace and majesty is seen in the great Apostle of the Gentiles denouncing vengeance on the Sorcerers! The Proconsul has a greatness and a grace superior to his character; equal to what one might suppose in a Cæsar.

The sixth is the sacrifice to Paul and Barnabas by the people of Lycaonia. Acts xiv. The occasion of this is finely told; the man healed of his lameness, to express his sense of the divine power which appeared in the Apostles, and to shew it to be him, not only has a crutch under his feet on the ground, but an old man takes up the lappet of his garment, and looks upon the limb he remembers to have been crippled, expressing great devotion and amazement; which are sentiments seen in the other, with a mixture of joy.—The group of the ox and popa are taken from a bas relievo in the Villa de Medici.

The seventh is St. Paul preaching to the Athenians, Acts xvii.—The divine orator is the chief figure; but with what wonderful art are almost all the different tempers of mankind represented in the audience! This picture is conducted with the greatest judgement. The attitude of St. Paul is as fine as possible, pointing to the statue of Mercury, alluding to their idolatry;

latry; for the men of Lystra would call him by that name. The little drapery thrown over the apostle's shoulder, and hanging down to his waist, poises the figure which otherwise would seem ready to tumble forwards.

There were in all twelve of these pieces; two are in the possession of the French king: the king of Sardinia has two of the others; and one belonged to a gentleman in England, who pledged it for a sum of money: when the person who had taken this valuable deposit found it was to be redeemed, he greatly damaged the drawing, for which the gentleman brought his action in Westminster Hall.

ST. PAUL'S CATHEDRAL

Is esteemed the second in Europe for beauty and grandeur. The general form of it is a long cross: the walls are wrought in rustic, and adorned by two rows of coupled pilasters, one over the other; the lower Corinthian, and the upper Composite. The spaces between the arches of the windows, and the architraves are filled with a great variety of curious enrichments.

The west front is graced with a most magnificent portico, a noble pediment, and two
B 4 stately

stately turrets. At this end there is a noble flight of steps of black marble, that extend the whole length of the portico, which consists of twelve lofty Corinthian columns below, and eight of the Composite order above; all coupled and fluted. The upper series supports a noble pediment crowned with its acroteria. In this pediment is a very elegant representation in bas relief of the Conversation of St. Paul, executed by Mr. Bird. On the apex of the pediment is a magnificent figure of St. Paul, with St. Peter on his right, and St. James on his left. The four Evangelists, with their proper emblems, are placed on the front of the towers.

To the North Portico is an ascent by twelve circular steps of black marble; and its dome is supported by six large Corinthian columns. Upon the dome is a large and well-proportioned urn finely ornamented with festoons; and over this is a pediment supported by pilasters in the wall, in the face of which is the royal arms, with the regalia, supported by angels. On the top, at proper distances, are placed the statues of five of the Apostles.

The South Portico answers to the North, and like the other, is a dome supported by six noble Corinthian columns: but as the ground is considerably lower on this than on the other side of

the church, the ascent is by a flight of 25 steps. This portico has also a pediment above, in which is a Phœnix rising out of the flames, with the motto RESURGAM underneath it, as an emblem of the rebuilding the church after the fire. On this side of the building are likewise five statues.

At the East end is a sweep, or circular projection for the altar, finely ornamented with the orders, and with sculpture, particularly a noble piece in honour of his Majesty King William III.

The dome, which rises in the centre of the whole appears extremely grand. Twenty feet above the roof of the church is a circular range of thirty-two columns, with niches placed exactly against others within; these are terminated by their entablature, which supports a handsome gallery adorned with a balustrade. Above these columns is a range of pilasters, with windows between; and from the entablature of these the diameter decreases very considerably; and two feet above that it is again contracted. From this part the external sweep of the dome begins, and the arches meet at fifty-two feet above. On the summit of the dome is an elegant balcony; and from its centre rises the lanthorn adorned with Corinthian columns; the whole is terminated by a ball, with a cross rising from it, both gilt.

In the area of the grand West front, on a pedestal of exquisite workmanship, stands a statue of Queen Anne, in white marble, with proper decorations. The figures on the base represent Britannia with her spear, Gallia with a crown in her lap, Hibernia with her harp, and America with her bow. These, and the colossal statues with which the church is adorned, were all done by Mr. Hill, who was chiefly employed in the decorations.

On ascending the steps at the West end, we find three doors ornamented on the top with bas relief; the middle door, which is by far the largest, is cas'd with white marble, and over it is a fine piece of bas relief, in which St. Paul is represented preaching to the Bereans. On entering this door, the mind is struck by the nobleness of the vista; an arcade supported by lofty and massy pillars on each hand, divides the church into the body and two isles, and the view is terminated by the altar at the extremity of the choir. On one hand is the consistory, and on the other the morning prayer chapel.

Proceeding forward you come to the large cross isle between the North and South porticos; over which is the cupola, under the centre of which is fixed a brass plate, round which the pavement is beautifully variegated.

The organ gallery is supported by eight Corinthian columns of blue and white marble; and the choir has on each side thirty stalls, besides the Bishop's throne on the South, and the Lord Mayor's on the North side.

The reader's desk is an enclosure of very fine brass rails gilt. The altar-piece is adorned with four fluted pilasters painted and veined with gold in imitation of Lapis Lazuli, with their capitals double gilt. The floor within the rails is paved with porphyry.

From the Whispering Gallery above, the beautiful marble pavement of the church, and the paintings in the cupola, are seen to the greatest advantage. Sir Christopher Wren designed to have beautified the inside of the cupola with Mosaic work, but in this, as in many other points, the great architect was overruled. It is, however, decorated by Sir James Thornhill, with the principal passages of St. Paul's life in eight compartments, viz. his conversion; his punishing Elymas the sorcerer with blindness; his preaching at Athens; his curing the poor cripple at Lystra, and the reverence paid him there by the priests of Jupiter as a God; his conversion of the goaler; his preaching at Ephesus, and the burning of the books of magic in consequence of the miracles he wrought there; his
trial

trial before Agrippa; and his shipwreck on the island Melita, with the miracle of the Viper.

This noble fabric was compleated in thirty-five years, the last stone being laid in 1711. The fine model which Sir Christopher first caused to be made, and which was rejected, is still to be seen here; and it is a great pity that what was performed as the utmost exertion of this great architect's abilities should be suffered to run to decay.

The outside, and particularly the front of St. Pauls, is generally acknowledged to be much superior to St. Peter's at Rome. The two towers at the West end are elegant, and the portico finely marks the principal entrance. The *Loggia* crowned with a pediment, make in the whole a fine shape; whereas St. Peter's is a straight line without any break. The dome is extremely magnificent, and by rising higher than that at Rome is seen to more advantage on a near approach. The inside falls far short of St. Peter's; the architect not being permitted to decorate it as he intended.

SHAFTESBURY HOUSE,

Now the *London Lying-in Hospital*, on the East side of Aldersgate Street, was built by the masterly hand of *Inigo Jones*. This edifice is of brick ornamented with stone, in a noble and elegant taste. The front to the street is adorned with Ionic pilasters; the door is arched, and has a balcony supported by scrolls.

SOMERSET HOUSE,

On the South Side of the Strand,

Was built about 1549, by the Duke of Somerset, uncle to Edward VI. The front towards the Strand is adorned with columns and other decorations, which are much defaced by time. This front, together with the quadrangle, seem to have been the first attempts to restore the ancient architecture in England. In the middle a handsome gate opens into the quadrangle adorned with a piazza perhaps more in taste than any other in the kingdom of the same antiquity, and the whole building on this side has an air of grandeur. But the most beautiful front is that towards the garden, part of which has been new built, with a fine piazza, and
lofty

lofty apartments over it. This part is, however, irregular, and left unfinished, some of the old building being still standing on that side. The new part contains the royal apartments built by *Inigo Jones*, and was, no doubt, only a part of his design, the stairs and gate to the water shewing where he intended the centre.

Colonel SOTHBY, in Bloomsbury Square,

Among others, has the following pictures :

A small picture of Sir Thomas More's Family, painted in the neatest manner in miniature; on the right hand the portraits of Mr. More and his Wife, Sir Thomas's Grandson for whom it was drawn, and their two sons, with their garden at Chelsea behind, and a view of London. The painter of this exquisite little piece is unknown; it has been supposed to be of *Hans Holbein*.

Three Royal Pair dancing in a meadow, with a magnificent building at a distance. They are Henry VIII. and Anne Boleyn; and his sisters Margaret Q. of Scots, and Mary Q. of France, with their second husbands Archibald Douglas and Charles Brandon. This picture is said to have been begun in France by *Janet*, and to have been
 been

been retouched by *Holbein*. There is some doubt about the persons intended to be represented.

Isaac Oliver's Head, by Himself. Bold and admirably painted.

A Magdalen. By *Isaac Oliver*.

Sir Benjamin Rudyard; a Head. By *John Hoskins*.

ST. STEPHEN'S, *Walbrook,*
behind the Mansion-House,

Was erected by the great *Sir Christopher Wren*, and is esteemed, by many, his master-piece. It is thought that Italy itself cannot produce a modern structure equal to this in taste, proportion, elegance, and beauty. At entering it has a very striking effect; every part coming at once to the eye. In short, it is one of the happy productions of *Sir Christopher Wren's* great genius without a strict observance of the rules of art.

JAMES WEST, Esq.

A most curious picture of Henry V and his Family. This piece is evidently painted in oil colours. It was an altar-piece at Shene, and

in all probability was painted by order of Henry VII. for the chapel in his palace there. It is painted on several boards joined, and is 4 feet 3 inches high, by 4 f. 6 inch. wide.

For a full description of this Picture, see *Mr. Walpole's Anecdotes*, Vol. I. p. 31, where it is also engraved.

Henry VIII. sitting under a canopy supported by pillars, and delivering the sword to Prince Edward. On the right hand of the king stand Philip and Mary; Mars is coming in behind them. Queen Elizabeth, too large in proportion, stands forward on the other side, and leads Peace and Plenty, whose faces were portraits of the Countesses of Shrewsbury and Salisbury. *Walp.* p. 134.

Lady Carlisle ; by *Vandyke*.

Marquis of Montrose, Prince Rupert, and Prince Maurice ; by *Gerard Honthorst*.

P A U L

PAUL METHUEN, Esq.

IN GROSVENOR-STREET.

On the First Floor.

In the Hall and Stair-case.

Over the Chimney.

A NAKED Boy blowing bubbles, and treading on a Death's Head, representing Vanity, by *Elizabeth Sirani*.

Near the Street Door.

A large picture of Dogs and Foxes, by *Peter Snyders*.

Over the Door that goes into the first Parlour.

A Man's Head, by *Gioseppe de Ribera*, commonly called *Il Spagnoletto*.

On the Landing-Place.

A large picture of David and Abigail, by *Sir Peter Paul Rubens*.

Over the Door.

The Adventure of Don Quixote and the Barber, by a Spanish Painter.

Fronting the Landing-Place at the Top.

The portrait of the Duchess of Mantua, Grand-daughter to the Emperor Charles the Fifth, with her Son in her lap, who was the last Duke of Mantua, with some allegorical figures, armour, &c. by *Giovanni Benedetto Castiglione*.

Under it.

A Landscape, and a musical Conversation, painted by *Sir Peter Lely*; being the portraits of himself and his whole Family, drawn by the life.

Fronting the Windows.

The Judgement of Paris, by *Gerard Lairefs*.

Under it.

The Judgement of Midas, by the same Hand.

Over the Looking-Glass.

A young Lad blowing bubbles, said to be painted by *Annibal Caracci*.

*In the First Parlour.**Over the Chimney.*

A Dutch Kermis, or Country Fair, painted by old *Peter Brughel*.

On each Side of the Chimney.—Next the Window.

The Portrait of a Turk, by *Rembrandt Van Rbyn*.

David with the Head of Goliah and his sling, by *Leonello Spada*.

Between the Windows.

A Man's Head, said to be that of *Maffaniello* the Fisherman, who caused the great revolution of Naples, by *Salvator Rosa*.

The Portrait of *Francisco de Taxis*, the first inventor of the Posts in Europe, for which reason the direction of them has always remained in one of his Family in all the dominions that belong to the House of Austria, by a hand not certainly known.

Over the Doors out of the Hall.

The Folly of spending our Lives in the Pursuit of Love, Wine, Musick and play, an emblematical picture, by *Johannes Schorel*.

The Virgin, Our Saviour, Mary Magdalen, St. Peter, John the Baptist, and St. Jerome; by *Jacobo Palma*.

Over the Marble Table.

The Birth of Our Saviour, and the Adoration of the Shepherds, by *Giac. Baffan*.

Under it in the Middle.

St. John the Baptist asleep in the desert, by *Andrea del Sarto*.

On both Sides of it.

Two small Sea Pieces, a port in the Mediterranean, and a fight with the Turks, by *William Vandevelde, Junior*.

Under them, in the Middle.

An emblematical picture, representing a guardian Angel pointing out the way to Heaven to a soul, under the figure of a young girl, by *Carlo Dolce*.

On both Sides of it.

Two very highly finished Landscapes on Copper, by *Salvator Rosa*.

Between the two Doors.

The portrait of the Duke of Richmond and Lenox, of the Stuart Family, at whole length, with a Dog, by *Vandyke*.

Over

Over the Door to the Back Parlour.

Vulcan at his forge, with the Cyclops, by *Jacob Jordans*, of Antwerp.

Over against the Windows.——In the Middle.

The Head of Our Saviour crowned with Thorns, by *Ludivico Caracci*.

On both Sides of that.

Two Fruit Pieces, by *Michael Angelo Pafe*, called *Michael Angelo del Campidoglio*.

Under them, in the Middle.

A Bacchanal in two colours, by *Rubens*.

On both Sides of it.

Landscape, with a Robbery, and a Battle, both painted by *Giacomo Cortese*, commonly called *Il Bourgognone*.

Under them, in the Middle.

A pretty large Landscape, and figures of Dutch Boors, by *Adrian Van Ostade*.

On both Sides of it.

A Stag-hunting, and another of Hern Hawk-ing; by *Philip Woverman*.

Under them.

Two Conversations of Boors within doors, by *Ostade*.

*In the Second Parlour.**Over the Chimney.*

Lot and his two Daughters, with the city of Sodom on Fire, by *Lorenzo Lotti*, a great imitator of *Giorgione* and *Titian*.

Over the Closet Doors.—Next the Window.

The great amphitheatre at Rome, and other buildings, by *Viviano Cadaborra*.

A Sea Port, with Buildings and Ruins, by *Salviuch*, and the Figures by *John Miele*.

Over the Door to the First Parlour.

Omphale the Mistress of Hercules, with the Lion's Skin and his Club by her, by *Augustin Caracci*.

Over the two Doors.

Two Battles in the style of *Bourgognone*, but the hands not certainly known.

*In the Passage Room.**Over the Doors.*

A Philosopher with a Book in his hand, by *Pier Francesco Mola*.

Mary

Mary Magdalen, by *Giacinto Brandi*.

Our Saviour meditating on the Sins of the world, by *Giovanni Antonio Regillio*, a competitor of *Titian*, and commonly called *Il Por-denone*.

In the Great Room.

Over the Door at which you go in.

The portrait of a young Man on wood, by *Andrea del Sarto*.

Between that Door and the Windows.

The Head of St. James the Apostle.

The Head of St. John the Evangelist.

N. B. These two last pictures are by a hand not certainly known.

Under them.

A Bacchanal painted on copper, by *Cornelius Polemburgh*.

Between the Door and the Wall.—In the Middle.

A pretty large picture of Our Saviour and the Samaritan Woman, by *Giovanni Francesco Barbiori da Cento*, commonly called *Il Guercino*.

On the Side towards the Door.

The Virgin and Child, by *Il Cavalier Giovanni Langfranchi*.

On the Side towards the Wall.

Venus dressing, and Cupid holding her Looking Glass, by *Paolo Veronese*.

Under them, in the Middle.

The Virgin and Child, by *Raphael de Urbino*.

On the Side towards the Door.

The Virgin and Child in the Clouds, and several Angels, by *Bartholomeo Murillo*.

On the Side towards the Wall.

The Virgin and our Saviour, by *Carlo Cignani*.

Next to the Door.

The Annunciation of the Virgin Mary, by *Paolo Veronese*.

Next to the Wall.

The Birth of our Saviour, &c. by *Jacopo Robusti*, commonly called, *Tintoretto*.

Over

Over the Chimney.

Tobit and the Angel, by *Michael Angelo Caravaggio*.

Between the Wall and the Chimney.—In the Middle.

The Portrait of a Man, by *Antonio Allegri*, commonly called *Il Corregio*.

Towards the Wall.

The Head of some Spanish General, by *Giovanni Giachinette*, commonly called *Il Bourgnone delle Teste*.

Towards the Chimney.

The Portrait of the Famous Hernando Cortes, conqueror of Mexico, by *Titiano Vecelli*, called *Il Titiano*.

Under them.

A large Battle in an oval, painted by *Luca Jordano*.

Between the Chimney and the farthest Wall.—In the Middle.

St. Sebastian, by *Guido Reni*.

Next

Next the Chimney.

The Portrait of St. Anthony Vandyke, painted by *Himself*.

Next to the Wall.

The Portrait of a young Girl, with a little Dog asleep in her hands, by *Rembrandt*.

Under them.

A large oval Battle, painted by *Luca Jordano*.

Over the Closet Door.

The Portrait of a Man with a book in his hand, said to be the famous satyrist Berni, by *Giorgio Barbarelli*, called *Il Giorgione*.

Between the Door and the Wall.

A She Saint, with Angels, by *Pietro Beretini*, called, *Pietro Cortona*.

Under it in the Middle.

A small Battle, by *Bourgognon*.

On both Sides of it.

Two small Pictures, done from the Gallery of Arch-duke Leopald, the one from Paris Bourdon,

Bourdon, and the other from young Palma, by *David Teniers*.

Between the Door and the Window.

A large Picture, representing our Saviour at the Pharisee's house, and Mary Magdalen anointing his feet, with the portrait of the person for whom it was painted, as a servant waiting at table, by *Carlo Dolce*.

N. B. This Picture is out of the stile of *Carlo Dolce's* paintings, who never before attempted so great a subject and composition; and was done by him after the drawing of *Ludovico Cigoli*.

Under it in the Middle

The Portraits of three of Henry the 7th's Children, viz. Prince Arthur, Henry the 8th, and Princess Mary, who was afterwards Queen of France, and Dutchess of Brandon, by a hand not certainly known. *Suffolk by Mabius.*

On both Sides of it.

Two pieces of the history of Judith, the one where she is presented to Holofernes, and the other where she is entertained by him at a feast, by *Paolo Veronese*.

On the Second Floor.

In the Dining Room.

Over the Door as you go into it.

A Fortune-teller, with many figures consulting him, by *Giorgione*.

Over the Door.

The History of Tancred and Erminia, out of Tasso, by *Pietro da Cortona*.

Between the Doors.

A large picture, representing the Baptism of our Saviour, by St. John in the River Jordan, with Angels, by *Guido Reni*.

Between the Wall and middle Door.

A Bacchanal, with Silenus and Satyrs, by *Jordans* of Antwerp.

Under it.

A large Landscape, by *Claude Lorraine*.

Between that Door and the Wall.

The Virgin and our Saviour, St. John the Baptist and his Lamb, St. Peter, and the three
Cardinal

Cardinal Virtues, Faith, Charity, Hope, by
Titian.

Under it in the Middle.

The Holy Family, by *Paolo Veronese*; the
Saint who is represented in armour, being the
portrait of Paolo himself.

Next to the Door.

A Landscape and naked Figures, by *Cornelius
Polemburgh.*

Next to the Wall.

The Flight into Egypt, by *Filippo Lauri.*

Between the Wall and Chimney.

Scipio and the fair Captive at Carthage, by
Pietro de Cortona.

Under that.

A Battle, by *Bourgognone.*

Between the Chimney and the Window.

The dead body of Christ, with the Virgin
Mary and St. John, by *Annibal Caracci.*

Under

Under it.

A Landscape, representing a Temple of Bacchus, and the Sun setting, by *Claude Lorraine*.

Dressing Room.

Over the Chimney.

The Ordination of St. Denis, Patron of France, by *Eustache le Sueur*.

Between the Chimney and the Window.

Women at work by Candle-light, by *Giacomo Bassan*.

Under it, in the Middle.

The Annunciation of the Blessed Virgin, with God the Father, and several Angels in the Clouds, by *Francesco Albani*.

N. B. This picture belonged to Pope Innocent X. as may be seen by his Arms on the back Side of it; and the Frame, which is of Silver, was made by the famous Statuary *Alessandro Algardi*.

Under

Under that.

St. Augustine in an extacy, contemplating the Mystery of the Holy Trinity, and the Incarnation of Our Saviour; a very high finished Sketch, by *Vandyke*, of the finest picture he ever painted, which is in the Church of St. Augustine, at Antwerp.

On both Sides at the Top.

A Man and a Woman smoaking, and a Man and Woman drinking, by *David Teniers*.

Underneath on each Side—Next the Window.

Cephalus and Procris, by *Adam Elsheimer*.

Next to the Chimney.

The Will of Eudamidas the Corinthian, a sketch, by *Nicola Poussin*.

Between the Chimney and the Wall.

The Flight into Egypt, by *Lanfranchi*.

Under it, in the Middle.

The Portrait of Antonio Caracci, son of Augustino, by *Annibal Caracci*.

Under

Under that.

A Garland of Flowers, painted on Looking-Glass, by *Old Baptiste*.

On both Sides at Top.—Next the Chimney.

A Satyr squeezing Grapes, with a Tyger and Leopard, by *Rubens*.

Next the Wall.

Cupid shaving his Bow, and two other little Cupids, by *Parmegiano*.

Under them.

Dutch Boors in a fury against the Spaniards, by *Peter Brughel*, and a Barber Surgeon's Shop, with a Cat and Monkies, by *David Teniers*.

Over against the Windows.—In the Middle.

St. Francis Xavier dying in an Island on the Coast of China, by *Carlo Maratti*.

On both Sides of it.

Two Sea Pieces, by *William Vande-velde*, Jun.

Under them, in the Middle.

The Virgin and Child, St. Joseph, St. Anne, and St. Catharina, by *John Abeyk*, commonly called *John of Bruges*.

On both Sides of it.

Four pieces of the history of Judith and Holofernes, by *Paolo Veronese*.

Under them, in the middle.

The Martyrdom of the Innocents on copper, by *Alessandro Turchi*.

On both Sides of it.

A small Battle Piece, by *Bourgognone*.

A March of Soldiers, by the same.

Over the Door to the Dining-Room.

The portrait of Cosmus the 3d Duke of Florence, when a Child, *Giustus Subtermans*.

On the two other Doors.

Our Saviour breaking the bread, and blessing the cup, and St. Bruno founder of the order of Carthusians, both of them by *Carlo Dolce*.

Between the two Doors.

The Marriage of Jacob, by *Ciro Ferri*.

16.

Under it.

The Virgin and our Saviour in the clouds, and the several Saints, Patrons of the city of Bologna, by *Guido Reni*.

Under that.

The Nativity of our Saviour, by young *Palma*.

Over against the Chimney.

A large Landscape, with the Baptism of Queen Candace's eunuch by St. Philip, by *John Both*.

Under it, in the middle.

The inside of a church, by *Henry Stenwix*, and the figures by *Velvet Brughell*.

Under each Corner of it.

Two little round pictures, one of them being the head of Mary Magdalen, and the other that of our Saviour crowned with thorns; both of them by *Francesco Albani*.

Under them.

The Shipwreck of St. Paul on the island of Malta, by *Adam Elsheimer*.

On each Side of it.

Two small Landscapes on copper, by *John Brughell*, commonly called the *Velvet Brughell*.

On both Sides of them.

The Martyrdom of St. Laurence, by *Titian*; and St. Sebastian, and other saints, by *Filippo Lauri*.

Between the Door and the Windows.

The education of Bacchus, by *Simon Vouet*.

Under it.

The Virgin and our Saviour, and several Saints, by *Ludovico Caracci*.

Under that.

The Judgment of Paris, by *Giovanni Rotenhammer*, the Landscape by *Paul Brill*.

Between the Windows over the Glass.

A portrait of a Dominican Friar, by *Giovanni Lanfranchi*.

In the Passage Room, over the Doors.

The portrait of Don Antonio de Leyva, General to Charles the Vth, who took Francis the

Ist prisoner at the battle of Pavia, by *Il Doffo d'è Ferrera.*

The portrait of Charles Lewis, the eldest Prince Palatine, by *Vandyke.*

The portrait of the Lady Anne Carre, Countess of Bedford, by the same.

Over the Chimney.

Our Saviour carried before Pontius Pilate, in water colours, by *Lucas Leyden.*

In the Bedchamber, over the Door.

The portrait of a man in a ruff, by *Rubens.*

Over the Chimney.

A large picture of a curtain, carpet, fruit, &c. by the *Maltese*, and *Mich. Angelo del Campidoglio.*

In the Closet, over the Chimney.

A copy of Raphael's picture of the Madona della Seggiola in the palace of Pitti, at Florence.

Under it.

A small flower piece on copper, by *Velvet Brughell.*

Over

Over the little Closet Door.

The portrait of Sir Paul Methuen, when a Boy.

Over the Door next the Window.

The picture of a Woman, &c. by *Albert Durer*.

Over the Bed-chamber Door.

A Man's Head, by *Tintoretto*, said to be that of the famous *Andrea Vesalio*.

O K E O V E R,

IN DERBYSHIRE,

The Seat of a Family that bears that Name.

HERE is to be found the famous Holy Family by *Raphael*, over the chimney in the dining room. The drapery of the Virgin is red and blue, with a veil thrown over her shoulders through which the drapery is visible: her head is turned on one side; Christ is in her lap, naked and smiling. St. John has a skin

loosely tied about his loins covering him behind. Elizabeth is in brown drapery, and forms a good contrast to the elegance of the Virgin. Joseph appears in the back ground. The air of the Virgin's Head, the child, and the drapery in the cradle are admirable. The picture has, undoubtedly, been repaired, and much of it repainted.

In the same room are several other pictures; as

Two Landscapes, with Ruins and Figures, on copper. By *Fergue*.

Venus and Cupid, by *Titian*.

A Flower-piece, by *Van Huisum*.

Two Sea-pieces, by *Vanderwilde*. — Sold Xies, 26.6.19
(65866) illus.

O X F O R D.

ALL SOULS COLLEGE.

IN the Chapel is an Assumption-piece of the Founder, by Sir *James Thornhill*; with urns on each side, representing, in their bas-reliefs, the institution of the two Sacraments. Between the windows on each side are figures of saints in chiaro oscuro bigger than the life: the screen is constructed by Sir *Christopher Wren*.

In

In the Hall are portraits of Chicheley the Founder, Colonel Codrington, and Sir Nathanael Lloyd. At the high table is an historical piece by Sir *James Thornhill*; the subject is the finding of the Law, 2 Kings xxii. 11. Over the chimney is a bust of the Founder; on one side a bust of Linacre, and on the other of John Leland.

They have the portrait of John of Gaunt painted on Glass, with other portraits of that time.

In the magnificent Library is a statue of Colonel Codrington in the recess, which is in the middle. Over the gallery a series of bronzes, consisting of vases and busts, is interchangeably disposed.

The ASHMOLEAN MUSEUM.

James VI. of Scotland, when a youth.

Lady Molineux.

Richard Napier, M. D.

Ben Jonson.

John Dee.

William Lilly.

Edw. Lord Wotton of Marley.

Thomas Parr.

Oliver Cromwell.

Charles I.

Inigo Jones.

Cardinal Richlieu.

Cromwell, Earl of Effex.

Eliz. Woodville, Queen of Edw. IV.

Thomas, Duke of Norfolk, by *Vandyke*.

Thomas, Earl of Arundel, by *ditto*.

Sir John Suckling.

Le Neve, a Painter.

Oliver de Cratys, a Painter.

Michael Burck, a poor Knight of Windsor.

Earl of Manchester, Chancellor of Cambridge.

Lewis XI. of France.

St. Jerom.

John, King of France, made a prisoner at the
battle of Poictiers.

Dobson the Painter's Wife, by *Dobson*.

Edward V.

Henry Duke of Gloucester.

John Selden, Esq.

John Lewen, a celebrated Comedian.

Charles I. when young.

Mary Davis,—a Woman who had horns growing on the hinder part of her head.

Hadrian Beverland, in miniature.

Charles I. in miniature.

Sir John Tradescant, junior.

His First Wife, Son and Daughter.

His Second Wife and Son.

Sir John Tradescant, Senior, in old age.

Another, drawn after his Death.

Sir John Tradescant, Junior, with his friend Zithepsa, a Quaker of Lambeth.

The same, with his Wife.

Robert Plot, LL. D.—the first keeper of the Museum.

Elias Ashmole, Esq. Founder of the Museum.

A dead Christ, by *Hannibal Caracci*.

Charles II.

James II.

A Drawing of John Aubrey, Esq. by *Faitborne*.

A Representation of the Battle of Pavie 1525.

An Emblematical Painting of the Destruction of the Arts, &c. by the Goths.

The Descent of Christ into Hell, by *Brughell*.

A Figure of a Gamester.

A Figure

A Figure of a Drunkard.

A Figure of an Ideot.

A Spanish Boor.

A Laplander.

Pictures in the BODLEIAN LIBRARY *.

Sir Thomas Bodley, the Founder of the Library.

The Head Librarians of the Bodleian Library—

Dr. James, Dr. Rouse, Dr. Barlow Bishop of Lincoln, Dr. Lockey, Canon of Christ-Church, Dr. Hyde, Dr. Hudson, and Mr. Bowles.

St. Jerom.

Marcus Tullius Cicero.

Lord Crew, Bishop of Durham.

Sir Kenelm Digby.

Bishop Andrews.

Hugo Grotius.

Joseph Scaliger.

Galileo, a famous Astronomer.

* The *Bodleian Library* and *Picture Gallery* are to be seen from 8 to 11 in the morning, and in the afternoon between 1 and 4, from Michaelmas to Lady-day, and between 2 and 5 from Lady-day to Michaelmas.

Father Paul.

Sir Thomas More, Chancellor of England, done
by his Neice, Maria More.

Erasmus, by *Hans Holbein*.

Bochart.

Mr. Selden, benefactor to the Bodleian Li-
brary, done by Sir *Peter Lely*.

Dr. Pocock, Canon of Christ-Church.

Archbishop Usher.

Dr. Hicks.

Humphrey Wanley, Librarian to the old Earl of
Oxford, by *Hill*.

King James I.

King Charles I. and his Queen.

Henry Prince of Wales, King Charles the First's
elder brother.

Princess Elizabeth, Palatine Queen of Bohemia,
sister to King Charles I.

King Charles II. when a boy.

Lord Falkland who was killed in the civil wars.

Margaret Countess of Richmond, mother to
Henry VII.

Lady Jane Grey.

A fine Bust of Sir Thomas Bodley, the Founder-
of the Library.

A fine Bust of King Charles I.

On the Stair-Case.

Sir Martin Frobisher, a famous Admiral in
Queen Elizabeth's time.

Isaac Casaubon.

Dr. Coney, M. D.

A South Prospect of Oxford, by *Summers*.

Our Saviour and the Woman of Samaria.

Scaliger.

James Zarabella.

Mr. Taylor, a Poet.

Charity.

Hope.

Piety.

C H R I S T - C H U R C H.

In an old Chapter-house are two portraits admirably painted and in the most perfect preservation, which certainly belonged to Henry VII. the one an elderly, the other a young man, both in black bonnets, and large as life. On the back of the one is this mark No. F-R 22, on the other No. F-R 25. In the catalogue of King Henry's pictures in the augmentation office No.

25, is Frederick Duke of Saxony, No. 26 is Philip Archduke of Austria; in all probability these very pictures. They have a great deal of the manner of *Holbein*, certainly not inferior to it, but are rather more free and bold. Whoever painted the pictures, they are two capital portraits. Mr. *Walpole*.

In a butler's pantry within, is an excellent portrait of a man in a cap, with a dish under his arm: I suppose some old butler of the College.

In the Cathedral on a window is an excellent piece of painted glass by *Isaac Oliver*. The story is St. Peter delivered out of prison. The drawing and execution are good, but the colouring is in some parts faint. Underneath *Oliver* Æt. 84. an. 1700, pinxit deditque.

The East window is painted by *William Price*, senior, from a design of Sir *James Thornhill*, representing the Epiphany.

In the *Library*, upon a pedestal in a recess on the N. side, is placed an admirable whole length statue of Mr. *Locke* formerly a student of this house, by *Rysbrack*.

*Portraits in the Hall.**Over the high Table.*

Compton Bishop of London.
 Corbet Bishop of Norwich.
 Henry VIII. in his regal robes.
 King Bishop of London.
 Duppa Bishop of Winton.
 Cardinal Wolsey.
 Fell Bishop of Oxon.
 Morley Bishop of Winton.
 Boulter Archbishop of Armagh.

On the S. Side, beginning at the Upper End.

Wake, Archbishop of Canterbury.
 Potter, Archbishop of Canterbury.
 Smalridge, Bishop of Bristol.
 Trevor, Bishop of Durham.
 Lord Mansfield.
 King, Bishop of Chichester.
 Este, Bishop of Waterford.
 Robinson, Bishop of Carlisle.

Morton,

Morton, Bishop of Meath.

Godwin, fenior, Bishop of Bath and Wells.

Godwin, junior, Bishop of Landaff.

Matthews, Archbishop of York.

Westfaling, Bishop of Hereford.

Howson, Bishop of Durham.

Heton, Bishop of Ely.

Griffith, Bishop of St. Afaph.

Sanderfon, Bishop of Lincoln.

On the N. Side, beginning at the Upper End.

Sir John Dolben, Archbishop of York.

Hooper, Bishop of Bath and Wells.

Wood, Bishop of Litchfield and Coventry.

Trelawney, Bishop of Winchester.

Blackbourn, Archbishop of York.

Benson, Bishop of Gloucester.

Cox, Archbishop of Cashel.

Smith, Bishop of Gloucester.

James, Bishop of Durham.

Fuller, Bishop of Lincoln.

Gastrell, Bishop of Chester.

O X F O R D.

Ravis, Bishop of London.

Bancroft, Bishop of Oxford.

Peers, Archbishop of York.

Dean Fell, father to Bishop Fell.

Dr. Busby.

Hickman, Bishop of Londonderry.

Over the Screen, and on each Side.

Lord Arlington.

Sir Dudley Carlton. Ellis, Bishop of Kildare.

A Bust of George I. in marble.

Mr. Alsop. Locke. Sir Gilb. Dolben.

King, Bishop of London.

Peter Martyr.

But the fine collection of Pictures lately left the College by General Guise, will make these trifles overlooked. The following is a Catalogue of them as they were disposed at the General's.

General

General GUISE'S Pictures.

A piece of architecture, rather large, adorned with many small figures very graceful. The architecture, by *Viviani*, the figures, in his best manner, by *Sebastiano Ricci*.

Two heads in one picture, a little smaller than life. They exhibit two caricaturas, by *Spagnoletto*.

A portrait of some Spanish nobleman half length, after the life, nobly painted and well preserved, by *Moriglio*.

A head with part of the shoulders : it seems to be the portrait of some great man, by *Titiano*, in his first manner.

A picture with many figures 2 feet high, representing Solomon's judgment. The invention, disposition, and colouring are equally wonderful, by *Pasqualini Romano*, disciple of *Andrea Sacchi*.

A representation of our Saviour on his way to Calvary. The figures almost as big as the life, by *Andrea Mantegna*. Mantegna was Corregio's master, and this picture was in the collection of Charles I.

The rape of the Sabines. A picture of great merit both for invention and colouring, the author unknown.

A figure as big as the life, of particular beauty, exhibiting St. Jerom fervently praying, by *Domenichino*.

A head with part of the shoulders, as big as the life. It is the portrait, painted by himself, of *Francesco Mola*.

A small sketch representing a sacrifice, with the temple of Diana. The figures are many and wonderfully well disposed, by *Pietro da Cortona*.

A small sketch in light and shadow, with many figures representing a Saint, ready to suffer martyrdom, drawn with great liveliness and taste, by *Ant. Vandyke*.

A small octagonal picture on a black stone, representing our Saviour carried to the sepulchre, by *Annibal Caracci*.

A picture containing several figures about 3 feet high, exhibiting St. Laurence's martyrdom, by *Tintoretto*.

A Landscape with figures 1 foot high, representing the Martyrdom of St. Peter Martyr. The figures, by *Agostino Caracci*. The landscape, by *Gobbo de Caracci*.

A Sketch,

A Sketch, representing a victorious Prince carried in triumph. The figures are many, a foot and a half high, and many of them allegorical, by *Giordano d'Anversa*.

A large piece of Architecture, with figures. In his first manner, by *Nicol. Pouffin*.

A picture, containing some half lengths a little bigger than the life, exhibiting Faith that gives her sword to a General, by *Pietro della Vecchia*.

The portrait of a General, half length, a little bigger than the life. It is believed to be a copy from *Titian*, by *Luca Giordano*.

Figure very artfully fore-shortened, representing Our Saviour dead, as big as the life, by *Lodovico Caracci*.

A picture, exhibiting a Battle, full of figures, about 1 foot high; one of the noblest performances of *Bourgognone*.

Apollo and Marfyas. The figures about 3 f. high, by *Sebastiano Ricci*.

A large picture, containing some half lengths as big as the life, and representing the taking Our Saviour in the Garden, by *Giacomo da Bassano*.

A Piece, containing many half length figures as big as the life, representing the Prodigal Son received by his father. A famous performance of *Guercino da Cento*.

Sophonisba dying with grief in the arms of her damsel, on receiving doleful news. The figures are half lengths as big as the life. A celebrated piece, by *Domenichino*.

Our Saviour known by the two Disciples in the breaking of the Bread; the figures bigger than the life, by *Lodovico Caracci*.

The Flight into Egypt; the figures as big as the life. A noble work, by *Guido Reni*.

The heads of St. Andrew and St. Paul, bigger than the life; a valuable performance, by *Andrea Sacchi*.

St. Elizabeth, with St. John, when a babe, musing on a cross made of reeds; the figures smaller than the life. A renowned Piece, by *Leonardo da Vinci*.

Judith holding Holofernes's head; a half length, very beautiful, by *Francesco Salviati*.

Our Saviour's Nativity; the figures a little more than one foot high, finished with extreme diligence. A rare work, by *Baldassare Peruzzi*.

Our Lady contemplating her babe. The figures about 2 f. 6 inch. Wonderfully well done after *Correggio's* manner, by *Francesco Mazzuoli*, commonly called *Parmigianino*.

A half length, as big as the life, representing a naked Woman, by *Titiano*.—It is thought that this is the portrait of the woman that was *Titian's* model, when he drew the famous *Venus* now existing in the room called *La Tribuna*, in the *Medicean Gallery* at *Florence*.

Our Saviour taken down from the Cross. The figures a little more than one foot high, by *Daniele da Volterra*. This appears to be the sketch from which *Daniel* made the large famous picture, that is now in one of the chapels of the church called *La Trinita de Monit*, at *Rome*.

An oval picture, representing *Medusa's* head, bigger than the life, painted with astonishing expression, by *Rubens*.

A Holy Family; the figures one foot high, compleatly finished, by *Annibal Caracci*.

Our Saviour crowned with Thorns; the figures a foot and a half high. One of the best works in his first manner, by *Correggio*.

Our Lady with the two babes *Jesus* and *John* laying hold of a lamb, and two angels devoutly
E 3
looking

looking on them, by *Francesco Mazzuoli*, called *Parmigianino*. It was formerly in Charles the First's collection.

Socrates and Alcibiades; half lengths of about a foot and a half, by *Giorgione*.

A small picture, representing our Lady's Assumption, and the Apostles, by *Francesco Naldini*. This was the sketch of a celebrated picture now in Florence.

Our Saviour's Circumcision; an original sketch, by *Polidoro da Caravaggio*.

A picture in light and shadow, representing Diana and nymphs in the bath, changing Acteon into a Stag; an original beautiful sketch. The figures are a foot high, by *Nicolo dell' Abate*.

A small sketch for a ceiling in light and shadow, by *Correggio*.

Our Saviour's Supper, a small and most beautiful performance, by *Innocenzo da Imola*. He was one of *Raphael's* best disciples.

A Venetian history, by *Paulo Veronese*. This is an original sketch of one of the large pictures painted by *Paulo* in the Sala del Consiglio, at Venice.

A Boy's Head, as big as the life, by *Annibal Caracci*.

Diana's Head, as big as the life, by *Camillo Procaccini*.

St. Catharine, a foot and a half high. A celebrated and well-preserved performance, by *Benvenuto da Garofolo*.

A Landscape, exhibiting the hunting of the hare; a beautiful work, by *Gobbo de Caracci*.

Adam and Eve driven out of Paradise by the angel. The figures one foot high. A famous and well-preserved work, by the *Cavaliere Giuseppe d' Arpino*.

The head of a Woman smiling, smaller than life, by *Leonardo da Vinci*.

A Child's Head, smaller than the life, by *Fra. Bartolomeo di San Marco*.

The pale of an altar, with figures bigger than the life, representing St. Lucy, St. John the Evangelist, St. Humphrey, and St. Francis. A famous performance, by *Correggio*, except St. Humphrey's figure, which, having been left unfinished by *Correggio*, was afterwards finished by *Spagnoletto*.

The family of the *Caracci's* represented in a butcher's shop, and those celebrated painters in butchers dresses. *Annibal* is weighing some meat to a Swiss of the Cardinal of Bologna's guard. *Agostino* is shaking a nail, and trying if

it holds fast, that he may hang on it a leg of mutton which he holds in his left hand. The *Gobbo* is lifting up a calf to hang it on a beam, and *Lodovico* stoops down killing a sheep. The mother of them is represented as a servant maid that comes to buy some meat. The likenesses are traditionally said to be wonderful; and the whole of this no less odd than beautiful picture was the most celebrated performance of *Annibal Caracci*.

Three half figures as big as the life, representing three ladies diverting themselves with music, and a gentleman listening to them. In all probability they were portraits, by *Titiano*.

A sketch of one of the most capital pictures in Venice, and preserved there in a church. It represents our Blessed Lady, with St. Peter and St. Francis, and a Venetian General of the *Capello's* family come back victorious from a battle against the Turks, who offers the standard and the trophies of his victory to the altar of our Lady. The whole *Capello* family is exhibited in this picture: a celebrated work, by *Titiano*.

A Landscape with Figures. It represents part of the country near Bologna, by *Domenichino*.

A Woman representing Simplicity, with a dove in her hand; a half length, as big as the life, by *Francesco Furino*.

The

The Good Samaritan; the figures are two feet high; a valuable picture, by *Sisto Badalocchi*.

Our Lady with her Babe, about 2 feet high, painted much after *Correggio's* manner, by *Sebastian Ricci*.

The head of a youth, a little smaller than life, by *Raphael*.

Two small pictures, exhibiting two different martyrdoms of two Saints, by *Giacomo del Po*.

A small sketch, by *Ciro Ferri*.

A picture, exhibiting Our Saviour's Nativity. The devotion and maternal affection of our Blessed Lady looking on her babe, is prodigiously well expressed. St. Joseph stands admiring the compunction of two shepherds contrasted by another that takes care of the ass. Of two other shepherds, placed at some distance, one holds a light in his hand, and shews the other the manger, expressing a pious wonder. Further off there is a most beautiful angel in the clouds proclaiming the birth of Our Saviour to the shepherds. No picture ever surpassed this most elaborate performance of *Titiano*.—It was one of King Charles the First's collection; and there are two prints of it, an ancient one in wood, the other in copper-plate.

Another

Another Nativity, painted likewise with his usual delicacy and noble expression, by the same *Titiano*.

Our Lady with her babe in her arms; near as big as life, standing on the clouds, supported and attended by cherubs and angels. Under it there is a sight of the town of Bologna, and adjacent villages, all painted in his best manner, by *Annibal Caracci*.

Susanna tempted by the two old men, boldly and vigorously painted as big as the life, by *Agostino Caracci*.

The Slaughter of the Innocents, containing 19 figures as big as the life. A master piece both for composition and colouring, by *Valerio Castelli*.

Two children bigger than the life, representing Holy Love the conqueror of Prophan Love; one of the best performances in his first manner, by *Guido Rheni*.

A lively figure of an Italian Buffoon drinking merrily, an half figure, as big as the life, by *Annibal Caracci*.

The portrait of some nobleman, a little more than a half length, by *Francesco Forbido*, commonly called *Il Moro Veronese*. This painter was much admired by *Titian* himself.

A Nativity

A Nativity of Our Saviour. The figures about one foot high. The effect of the light that shines out of the babe, and irradiates the whole picture, is astonishing. This is a celebrated piece, by *Cavalier Cavedone*.

A Head as big as the life, representing Our Saviour, painted in a bold manner, by *Agostino Caracci*.

Apollo in the attitude of Flaying Marfyas. The figures about two feet high, by *Andrea Sacchi*.

Two small pictures, the one representing a mountebank drawing a tooth to a clown, surrounded by many spectators; the other exhibiting many people playing at balls upon the ground. By *Michael Angelo delle Battaglie*.

A small picture, containing our Lady and her Babe. St. Joseph, and St. Catharine, half figures, finely painted, by *Bartolomeo Schidone*.

A small picture, representing an angel that contemplates, with a most afflicted look, one of the nails with which Our Saviour was crucified, holding it up in his hand; by *Correggio*.

A most beautiful sketch, representing Our Saviour laid in the Sepulchre, with the Virgin, who has swooned, and is supported by the three Marys, by *Giacomo da Bossano*.

Four small pictures, containing some figures two feet high, most masterly painted, by *Francesco Mazzuoli*, called *Il Parmigianino*.

A small picture with many figures, representing Our Saviour shewn to the people by Pilate. A noble performance, by *Federigo Barocci*.

A small picture, representing Our Saviour appearing to Mary Magdalen in the Gardener's form, by *Raphael's* master *Pietro Perugino*.

The infant Jesus and St. John embracing. An excellent performance, and well preserved, by *Raphael*.

Three heads in water-colours, bigger than the life, by *Raphael*.

A head of Joseph of Arimathea, as big as the life, by *Federigo Barocci*.

A half length, a little smaller than the life, representing St. Catharine. A rare ancient picture, by *Vettori Carpaccio*.

Our Lady with her Babe and St. John. The figures two feet high. An incomparable performance of *Andrea del Sarto*.

A small picture representing a father with his two children praying, by *Holbein*.

A Nativity of our Saviour, containing 18 figures 2 feet high. The posture of our Lady who offers her breast to her Babe, and that of the babe itself, are most graceful; St. John with them completes one of the best groups that the art of painting ever produced; and equally graceful is another group of three angels playing upon musical instruments. Two other angels descending from heaven in an attitude of adoration. Many more beautiful attitudes of devotion are those of the Shepherds, that fill up the left side of this astonishing performance of the immortal *Raphael*.

Our Lady with her Babe, St. Catherine and St. Francis. The proportion of the figures two feet. An excellent and well preserved performance of *Paolo Veronese*.

The view of a noble Temple, our Saviour coming out of it, meets with Magdalen, who is by him converted in the presence of some other women. An excellent and well preserved performance, done in his first manner, by *Andrea del Sarto*.

Two half lengths as big as the life of two women, one the mistress, the other her maid. The mistress was probably a portrait. She holds the looking glass with one hand, and with the other adjusts her head, listening to the maid that speaks

speaks to her. This is one of the best works of *Domenichino*.

Our Lady with her Babe, the Magdalen, St. John, and St. Jerom. The figures are about 3 feet high, painted with the greatest gracefulness, by *Parmigianino*.

A Cupid drawn by two Doves in a golden Carr, and two other Cupids playing about him encircled by a Flower Garland. A picture extremely well preserved, as well as masterly done, by *Domenichino*.

A Copy of the famous Nativity known under the name of *Correggio's* Night; the figures two feet high, by *Carlo Cignani*.

Diana in the bath converting Acteon into a Stag, with her nymphs about her. An elegant composition nobly coloured, the figures a foot and a half, by *Tintoretto*.

The communion of the Apostles, the figures a little above 2 feet. There is a kindled lamp in this picture, which has a striking effect, and the whole is painted with great vigour, by *Tintoretto*.

St. John preaching in the desert, beautified with many well-disposed figures, by *Gobbo de Carracci*.

The fable of Eriſtonius delivered to the nymphs to be educated. Their fear and wonder in ſpying the boy's ſerpentine feet, and their different attitudes, are moſt beautifully expreſſed. Each figure is about half the bignefs of nature, and painted with great ſpirit, by *Salvator Roſa*.

A Landscape, exhibiting Moſes delivering from the ſnares of the Shepherds, the daughters of Reuel, the Prieſt of Midian, that came to give drink to their cattle, by *Domenichino*.

Another ſmall landscape, exhibiting ſome Fiſhermen, and women waſhing linen, by the ſame *Domenichino*.

A youth little leſs than life, that plays upon the Guitar, with a boy behind that liſtens with pleaſure to him. By the celebrated Spaniſh diſciple of *Titian*, *Fernandos*.

A half length, repreſenting our Lord tempted in the deſart, by *Titian*.

Two moſt beautiful Cherubs heads as big as the life, by *Domenichino*.

A St. John's head with a Lamb, as big as the life, in his beſt manner, by *Guercino da Cento*.

Maſtyas and Apollo, with Midas that ſits as their judge. The figures about a foot high:
a fine

a fine performance both for invention and colouring, by *Andrea Schiavone*.

A copy of the famous *Correggio's* Cupid as big as the life, by *Annibal Carracci*.

An *Ecce Homo*, as big as the life, painted with great force of expression, by *Ludovico Caracci*.

Our Lord laid in the Sepulchre, the figures a little more than a foot; another noble work of *Lodovico Caracci*.

St. Francis in a vision supported by angels. The figures about two feet high, admirably well painted, by *Annibal Caracci*.

A little Landscape, adorned with some pretty little figures, and it looks as if painted after nature, by *Gobbo de Caracci*.

A *Venus and Cupid* as big as the life. An astonishing performance, by *Titiano*.

A copy of the celebrated pictures of *Raphael* in the Roman Vatican. This represents an achievement of the Emperor Constantine. This copy appears to be the work of some great painter of the Florentine School, being done in the most masterly manner.

A Choir of Angels playing on several musical instruments, their proportion about a foot and a half.

a half. God the Father supported by three Cherubs, by *Guido Reni*.—This is thought to be the original sketch of a picture done in fresco by *Guido* in St. Gregory's church at Rome.

The Martyrdom of St. Erasmus, the figures about two feet high. This is the original sketch of the famous picture preserved in St. Peter's at Rome, by *Nicolo Poussin*.

Two pictures adorned with many beautiful figures, whose proportion is about two feet. One represents the age of iron, the other of copper; and they are the original models of the two pictures in fresco, that are in the palace of Pitti at Florence, by *Pietro da Cortona*.

The original sketch of one of the ceilings painted in the Barberini's palace at Rome, by *Pietro da Cortona*. It represents many allegorical figures.

A half length portrait as big as nature. The figure has a letter in one hand, by *Lodovico Caracci*.

The portrait of Maria Robusti; a half length as big as nature, by *Paris Bourdon*.

The picture of a Woman as big as life, half length, by *Giorgione da Castel Franco*.

A Head, with part of the shoulders, representing a Greek Merchant, as big as the life, by *Michael Angelo da Caravaggio*.

Our Lady with her babe, and St. John; the figures near as big as the life. An excellent performance, by *Titiano*.

A half length with the hands, representing Diogenes the Cynic; masterly done, by *Spagnoletto*.

A half length portrait of Himself, by *Tintoretto*.

A portrait, down to the knee, of the celebrated Naugerius, as big as the life, by *Tintoretto*.

The Nativity of Our Saviour, enriched with many beautiful figures about one foot high, by *Francesco Zuccarelli*.

A Cartoon in water-colours, representing the Holy Family. The figures near as big as the life, by *Andrea del Sarto*.

An Emperor on horseback; the horse white, the proportion about two feet; a bold and noble work of *Giulio Romano*.—It was once in King Charles the First's collection.

A finished sketch of King Charles the First's white horse, its proportion about two feet, by *Vandyke*.

The

The Slaughter of the Innocents, and Herod on a throne commanding it, by *Bourgognone*.

Ariadne abandoned by Theseus, a naked figure as big as the life, by *Francesco Furino*.

ST. JOHN'S COLLEGE.

The figures of Charles I. and his Queen in niches in the quadrangle were cast by *Francis Fanelli*, and are well designed. They were the gift of Archbishop Laud, and were buried in the civil war.

The middle part of each end of the quadrangle is ascribed to *Inigo Jones*.

In the Hall St. John the Baptist, by *Titian*.

MAGDALENE COLLEGE.

The two windows near the altar by *William Price* the son. In the West window of the chapel are some remains of glass painted in chiaro oscuro: the subject is the Resurrection. Each of the side windows contains six figures almost as large as life, of Primitive Fathers and Apostles. The altar-piece was performed by *Isaac Fuller*: it represents the Resurrection. Underneath is another piece of our Lord bear-

ing the Cross, supposed to be the work of *Guido*. It was taken at Vigo; and being brought into England by the Duke of Ormond, came into the possession of William Freeman, Esq. of Hamels, in Hertfordshire, who gave it to the Society.

In the Hall are four whole length portraits of the Founder William of Wainfleet, bishop of Winchester, Dr. Butler, William Freeman, Esq. and Prince Rupert; and two whole lengths of bishop Warner, and Dr. Hammond.

MUSIC SCHOOL.

A Portrait of *Nicholas Laniere*, the Musician Painter and Engraver in the time of Charles I. By Himself. He has a pallet and pencils in his hand, and music notes on a scrip of paper.

NEW COLLEGE.

The windows on the South side of the Chapel are painted by *William Price* the Son; each window represents eight figures of Saints and Martyrs with their symbols, as large as life.—The painting over the altar, representing the Salutation of the Virgin, is by Mr. *Henry Cook*.

At the East end of the Hall are portraits of William of Wykeham, William of Wainfleet, and Henry Chicheley Founder of *All-Souls College*.

The

The PICTURE GALLERY.

Sir Thomas Bodley, Founder of the Public Library, in the year 1597, by *Hans Holbein*.

King Alfred, Founder of University College, in the year 872.

John Baliol, and Devorguilla his wife, Founders of Baliol College, in the year 1268.

Walter de Merton, Bishop of Rochester, Founder of Merton College, in the year 1274.

Walter Stapleton, Bishop of Exeter, Founder of Exeter College, in the year 1316.

King Edward II. Founder of Oriel College, in the year 1327.

Robert Eggesfield, Confessor to Queen Philippa, Founder of Queen's College, in the year 1340.

William of Wickham, High Chancellor of England, Founder of New College, in the year 1379.

Richard Flemming Bishop of Lincoln, and Thomas Rotheram, Archbishop of York, Founders of Lincoln College, in the year 1429.

Henry Chichley, Archbishop of Canterbury, Founder of All-Souls College, in the year 1437.

- William Wainfleet, Bishop of Winchester, Founder of Magdalen College, in the year 1456.
- William Smith, Bishop of Lincoln, and Richard Sutton, Esq. Founders of Brazen-Nose College, in the year 1511.
- Richard Fox, Bishop of Winchester, Founder of Corpus Christi College, in the year 1516.
- King Henry VIII. Founder of Christ Church College, in the year 1525.
- Sir Thomas Pope, Founder of Trinity College, in the year 1554, by *Holbein*.
- Sir Thomas White, Alderman of the City of London, Founder of St. John's College, in the year 1557.
- Queen Elizabeth, Founder of Jesus College, in the year 1571.
- Nicholas Wadham, Esq. and Dorothy his wife, Founders of Wadham College, in the year 1613.
- Thomas Tyfdale, Esq. and Richard Wightwick, S. T. P. Founders of Pembroke College, in the year 1620.
- Sir Thomas Cooke, Bart. Founder of Worcester College, in the year 1714.
- Henry IV. of France, on horse-back, on copper.

John Selden, Esq. Benefactor to the Library.

Isaac Fuller, a Painter, by Himself.

John Harmer, M: D.

A Bust of John Duke of Marlborough.

A Statue of William Earl of Pembroke, Chancellor of the University of Oxford in King James the First's time and Charles I. in brass, designed by *Peter Paul Rubens*.

Francis Cherry, Esq.

Mr. Dodwell the Historian.

Dr. Allestree, Canon of Christ-Church.

John Bagford, Collector of Books for Lord Oxford.

Franciscus Junius, a fine Sketch of *Vandyke's*.

Lord Crew, Bishop of Durham, a great Benefactor, by *Sir Godfrey Kneller*.

King Charles II. and Queen Catherine, by *Sir Peter Lely*.

James, Duke of York, and his Dutchess, by *Ditto*.

Sir Joseph Williamson, Secretary of State in King Charles the Second's time, by *Sir Peter Lely*.

Cardinal Howard, the late English Cardinal.

Abraham Cowley, a famous Poet.

Sir George Mackenzie, by Sir *Godfrey Kneller*.

Martin Luther.

Sir William Dugdale, author of the *Antiquities of Warwickshire, &c.*

Sir Thomas Overbury, poisoned in the Tower in K. James the First's time, by *Cornelius Jonson*.

Dr. King, Principal of St. Mary Hall, by *Williams*.

Samuel Butler, author of *Hudibras*, by Sir *Peter Lely*.

Matthew Prior, by *Richardson*.

Mr. John Locke, by *Gibson*.

Johannes Duns Scotus, called Doctor Subtilis, by *Spagnoletti*.

The Rev. Tho. Baker, of St. John's College, Cambridge.

Dr. Rawlinson, a great Antiquarian.

Joseph Pullen, Vice-Principal of Magd. Hall, by *Bing*.

Sir Peter Griffinfield, Chancellor of Denmark.

James Hyde, M. D. Principal of Magd. Hall.

Thomas White, S. T. P. Founder of the Lecture in Moral Philosophy.

Dr. Samuel Clarke, Rector of St. James's, Lond.

A Prospect of Antwerp.

Nathanael

Nathanael Wanley.

Lord Cowper, Chancellor of England.

Salomon Negri, of Damascus.

Francis Atterbury, Bishop of Rochester.

Dr. Pocock, Canon of Christ-Church, Professor
of the Oriental Languages.

Dr. Jane, Canon of Christ-Church.

Lord Chief Justice Raymond, full length, by
Vanderbank.

Dr. Trapp.

Mr. Creech.

Dr. Hody, Benefactor to Wadham College.

Sir Henry Spelman.

Dr. John Wilkins, Bishop of Chester.

Mr. Zuccherro, a famous Painter, by Himself.

Sir Richard Tomlins, founder of the Anatomy
Lecture.

Tycho Brahe, Astronomer.

Dr. Flamsteed, Astronomer, by *Gibson.*

Dr. Halley, Ditto, by *Murray.*

Hevelius Astronomer of Dantzick, by *Andrew
Stech.*

John Ogilby.

John Bainbridge, Professor of Astronomy.

John Taylor, the Water Poet, by *Taylor.*

Mr. Weichman, a German Poet.

God's Covenant with Noah, by *Sebastian Bourdone*.

William of Nassau, the first Prince of Orange.

Prince Maurice of Orange.

Patrick Ruthuen, Earl of Brentford.

King William and Queen Mary, full length, by *Sir Godfrey Kneller*.

The Seven Vices on copper, viz. Pride, Lust, Sloth, Drunkenness, Revenge, Avarice, and Envy, by *Schalcken*. Very good, but placed where it is impossible to see them.

A Statue of Venus de Medicis, at Florence, in Plaister of Paris.

A Statue of Apollo Belvidere, taken from the Original at Rome, in Plaister of Paris.

A Bust of Marcus Tullius Cicero.

A Bust of Phocion.

A Bust of Aristides.

A Bust of Zeno.

Van Trump, a Dutch Admiral.

Lord Cottington, in K. Charles the First's time.

Dr. Wallis, full length, by *Sir Godfrey Kneller*.

George Buchanan, a Scotch Historian, tutor to King James I.

Mr. Prynne, in King Charles the First's time.

A fine large piece of our Saviour's first appearance to his Disciples after his Resurrection, *Jordaens*.

A fine Representation of various kinds of Fruit.

A Mathematical piece, with Books of Navigation, and a pair of Globes.

A Dutch Gardener, with two Boys stealing Fruit out of his Basket, by old *Frank Hall*.

Hadrian Beverland, a Dutch Writer, by *Sir Godfrey Kneller*.

The English Fleet, in K. Charles II. time, commanded by the Duke of York, a curious large piece, by *Phillips*.

A fine Description of a Storm at Sea, by *Willarts*.

The Rev. Dr. John King, master of the Charter House, full length.

A fine piece of Moses striking the Rock, *Jordaens*.

A Dutch Sea Piece, with the prospect of a Town.

A fine Dutch Fish Market, by *Willarts*.

Three fine old Pieces of St. Andrew, St. Peter and St. Paul.

Dr. Potter, Archbishop of Canterbury, full length, by *Hudson*.

Sir Charles Chardin, a great Traveller, by
Dandridge.

John Anstis, Garter King at arms.

The Earl of Dorset, by *Richardson.*

George Clifford, Earl of Cumberland, in K.
Henry VII. time.

Thomas Fermor, Earl of Pomfret, and his Wife,
both in one Piece, full length, by *Bard-
well.*

Mr. Addison, by *Sir Godfrey Kneller.*

Margaret Ruffel, Conntess of Cumberland, in
K. Henry 7th's time.

Theodorus Haake.

Andrews, Bishop of Winchester.

The late Earl of Abingdon's Father, full length,
by *Dell.*

Michael Angelo, a famous painter, by *Walker.*

Richard Vaughan, Bishop of London.

Dr. Jane, Canon of Christ Church.

Geoffrey Chaucer.

Dr. Aldrich, Dean of Christ Church, by *Sir
Godfrey Kneller.*

Dr. South, Canon of Christ Church.

Dr. Hough, Bishop of Worcester.

Sir Godfrey Kneller, by *Himself.*

James Gibbs, Architect.

Dr. Newton, principal of Hertford College.

Samuel Clarke, a great Linguist.

The Earl of Strafford, in K. Charles the First's time, by *Vandyke*.

Laurence Earl of Rochester, Lord Clarendon's Son, by *Sir Peter Lely*.

Sir John Hawkins, Rear Admiral in Q. Eliz. time.

Our Saviour making himself known by breaking of Bread to his Disciples at Emmaus; on Copper, by *P. P. Rubens*.

James Sherley, a Poet.

A Bust of Sir Christopher Wren, by *Edward Pierce*.

The Fair Maid of the Inn at Inspruck, copied from Rufalla, by *Kirkball*, senior.

Dr. Stradford.

Miss Harley.

Miss Squire.

Mr. Dodson, Painter.

The Lady Windfor's Daughter.

The Present Lady Limster, 1722.

Count Oxenstiern, a Sweed.

Michael, Lord of Montaigne.

Sir Hans Sloane, full length, by *Richardson*.

Dr. Dillenius, late Professor of Botany, in the
Univerfity of Oxford.

Monfieur Balzac, a French Writer.

Charles XII. K. of Sweeden, full length, by
Schroder.

The late King of Pruffia, full length.

Dean Swift, by *Jarvis.*

Ben Jonfon.

Sheffield, Duke of Buckingham, full length, by
Richardfon.

Alexander Pope, by *Jarvis.*

John Dryden.

William Bromley Efq. Speaker of the Houfe of
Commons in Q. Anne's time, by *Doll.*

Dr. Ratcliffe, a great Benefactor to the Univerfi-
ty, by *Doll.*

Thomas Willis, M. D.

John Speed, the Historian.

John Fox, author of the Book of Martyrs.

Hugo Grotius.

Sir Thomas Wyatt, in Q. Mary's time.

Sir Henry Saville, founder of the Astronomy,
and Geometry Profeforships; Provost of
Eaton and Warden of Merton College; in
Queen Elizabeth's time, full length.

Sir Francis Drake.

Abraham

Abraham Cowley, when he was old, by *Sir Godfrey Kneller*.

Nicholas Harpsfield, Archdeacon of Canterbury, in Queen Mary's time.

Archbishop Sheldon, founder of the Theatre.

Lord Clarendon, author of the History of the Rebellion.

Archbishop Laud, Chancellor of the University.

James, Duke of Ormond, by *Ryley*.

Sir Kenelm Digby, by *Vandyke*.

Robert Dudley, Earl of Leicester in Q. Elizabeth's time.

A fine Head of our Saviour.

A fine Head of K. Charles I.

Mr. Selden, a great Benefactor to the Bodleian Library.

The Earl of Kildare, in Henry the Eighth's time.

The Earl of Pembroke, Chancellor of the University, in K. James the First's time, full length.

Cardinal Wolfey, an Original.

Archbishop Cranmer.

Thomas Egerton, Chancellor of England, and of the Univerſity.

Sir Thomas Sackville, Earl of Dorſet, and Chancellor of the Univerſity.

Hieronimus Weſton, Earl of Portland, in K. Charles the Firſt's time.

Lady Betty Paulett, an ingenious Lady of the Duke of Bolton's Family, in King James the Firſt's time, drawn in a dreſs of her own work, full length.

Burleigh, Treafurer in Q. Elizabeth's time.

Charles Earl of Arran, late Chancellor of the Univerſity, full length, by *Sir James Thornhill*.

James Duke of Ormond, Chancellor of the Univerſity, in Queen Anne's time, full length, by *Sir Godfrey Kneller*.

The length and breadth of the Gallery, in the Clear.

North and South Side	129 feet,	6 Inches.
East Side	—	158 6
Breadth	—	24 6

The POMFRET STATUES, &c.

Placed in one of the Schools, were collected by Thomas Howard, Earl of Arundel; they came into the hands of the Dutchess of Norfolk, who was divorced, and by her were sold to the last Earl of Pomfret's father: the Countess Dowager gave them to the University.

- 1 A Statue of a Grecian Lady, 7 feet high, wants arms.
- 2 Ditto of Archimedes, 7 f. 2 inch. high, wants an arm.
- 3 Ditto of a Roman Emperor, 7 f. high, wants one arm, and the nose.
- 4 Ditto of Minerva, 9 f. high.
- 5 Ditto of a Roman Emperor, 7 f. high, wants an arm.
- 6 Ditto of Cicero in the proper habit, 6 f. 9 inch. high.—The drapery very masterly. He has the Sudarium in the right, and a scroll in the left hand. The character of the countenance settled indignation, in which he seems preparing to speak.
- 7 Statue of a Grecian Lady. 7 f. high, wants arms.—The drapery falling over the right leg is finely conducted.

- 8 A Delphic Colomn, with the capital and base; and an Opollo that stood at the top, 24 f. 6 inch. high.
- 9 Statue of Sabina, 6 f. 9 inch.
- 10 A Venus de Medicis.
- 11 A Square Roman Altar, 1 f. 6 in. by 1 f. 3 inch.
- 12 Terminus of Pan, 5 f. 7 in. high, wants an arm.
- 13 Statue of Minerva, 5 f. high, wants an arm, and the Nose.
- 14 A Circular Roman Altar, 2 f. 4 in. high.
- 15 Statue of a Woman, 6 f. high, wants arms, and part of the nose.
- 16 A Venus cloathed.
- 17 A Circular Roman Altar, 2 f. 6 in. high.
- 18 Statue of Clio sitting, 4 f. 6 in. wants an arm and hand.
- 19 A Circular Roman Altar, 2 f. 4 in. high.
- 20 Statue of a young Dacian, 4 f. 3 in. high—Perhaps Paris. It is of great antiquity.
- 21 A Roman Altar, 2 f. 4 in. high.
- 22 Statue of Antinous, 5 f. 6 in. high, wants a finger, and the right hand.
- 23 A Grecian

- 23 A Grecian Lady, 4 f. 8 in. high, wants an arm.
- 24 Statue of Jupiter and Leda, 3 f. 10 in. high, wants arms,
- 25 An Antique Capital, 1 f. 6 in. by 2 f. wants a corner.
- 26 A Circular Pedestal finely ornamented with Heads and Festoons of Fruit, 3 f. by 1 f. 3 in diameter.
- 27 Statue of Scipio Africanus, or Demosthenes, 7 f. high.—The drapery is a very bold style. It is probably of some Orator, the right hand being laid on the breast in a persuasive posture.
- 28 Ditto of a Woman cloathed, 3 f. 8 in. wants a head.
- 29 A Trunk of a Woman, 2 f. 1 in. high.
- 30 A Boy, with his finger in his mouth, 2 f. 5 in. high.
- 31 Statue of Jupiter sitting, 3 f. high. wants a hand.
- 32 Ditto of a Woman, 3 f. 4 in. high.
- 33 The Trunk of a Woman, 2 f. 1 in. high.
- 34 Germanicus's Tomb, 7 f. by 1 f. 8.
- 35 Two Capitals with Beasts Heads, 2 f. 3 in. high.

- 36 An Ægyptian Chair, 2 f. 5. by 1 f. 8. belonging to a Priest of Isis and Osiris.
- 37 A Stone carved, with a claw at the end; 2 f. 7, by 2 f. 6.
- 38 Statue of a Roman Consul, 7 f. high, wants a hand, and fingers of the other.
- 39 Ditto of a Woman, 4 f. high, wants the head.
- 40 Ditto of Flora, 3 f. 10 in.
- 41 Ditto of Hercules, 4 f. high, wants hands.
- 42 Ditto of Diana, 4 f. 8 in. high, wants arms.
- 43 Ditto of Cupid sleeping, 5 f. 6 in. high.—
The Lizard may be a device for the name of the Sculptor, unless allegorical.
- 44 Ditto of Venus half naked, 4 f. high.
- 45 A Circular Altar, 2 f. 6 in. high.
- 46 Statue of Melpomene sitting, 4 f. high.—
Perhaps it is Agrippina, in the character of Melpomene.
- 47 A Circular Roman Altar, 2 f. 10 in. high.
- 48 A Grecian Lady, 4 f. 8 in. high, wants arms.
- 49 A Circular Roman Altar, 2 f. 8 in. high.
- 50 Statue of Camilla, 6 f. 5 in. high.
- 51 Ditto of a Grecian Philosopher, 5 f. high, wants the right arm.

- 52 A Circular Roman Altar, 2 f. 2 in. high.
- 53 A Statue of Caius Marius, 6 f. high. It has a noble severity.
- 54 Ditto of Bacchus naked, 4 f. 2 in. high. A delicate piece of sculpture. The hand is added with much address by *Guelphi*, from whom are all the modern additions.
- 55 A Circular Roman Altar, 2 f. 2 in. high.
- 56 Statue of Julia, 6 f. 9 in. high, wants the arms.
- 57 A Roman Fathom, 6 f. 10 in. by 2 f.
- 58 A Sphynx, 5 f. 8 in. long.
- 59 Ditto, something less.
- 60 A Sacrifice, 2 f. 3 in. by 2 f.
- 61 A Basso Relievo of a Dacian's Sacrifice, 2 f. by 2 f. 4.
- 62 Part of a Sacrifice, 1 f. 8 in. by 1 f. 2.
- 63 The Naked Trunk of an Hermaphrodite.
- 64 Basso Relievo, 1 f. 10 in. by 1 f. 3.
- 65 Basso Relievo of a Shepherd, 2 f. by 11 in.
- 66 A Bacchanalian, 2 f. 3 in. by 2 f.
- 67 A Woman's Head, 1 f. 6 in. high, wants a nose.

- 68 The Trunk of a Man, 2 f. 2 in.
- 69 The Trunk of a Woman sitting, 2 f. 7 in.
- 70 A Consular Trunk, 5 f. 6 in. high.
- 71 The Trunk of a Woman sitting, 2 f. 7 in.
- 72 A Bust of a Roman, 1 f. 6 in. high, wants a nose.
- 73 The Head of a Man, 1 f. high, wants a nose.
- 74 A Trunk of Venus naked, 1 f. 10 in. high.
- 75 An old Man's Head.
- 76 A Man's Head, 10 in. wants the nose.
- 77 Part of a Head and Neck, 1 f. 6 in. high.
- 78 An old Man's Head.
- 79 Statue of a young Satyr, 2 f. 6 in. high.
- 80 A Naked Trunk of a Man, 2 f. 6 in. high.
- 81 Beast devouring Men. It is the pedestal of a table. Scylla and Charibdis are represented devouring mariners; whose attitudes are extremely fine.
- 82 A Trunk of a Woman, 2 f. 8 in. high.
- 83 Part of a Man's Foot.
- 84 Naked Trunk of a Man, 2 f. 6 in. high.

- 85 Part of two Masks, 2 f. 5 in. by 1 f. 9.
- 86 A Lion, 3 f. 10 in. long.
- 87 An Alabaster Urn, 2 f. 8 in. high.
- 88 A Sarcophagus, 5 f. 2 in. by 1 f. 6.
- 89 Statue of Judith, 4 f. 6 in. high.
- 90 Ditto of Hercules choaking a Lion. Few figures have greater spirit. On the rock adjoining seems to have been the figure of a Woman, perhaps of a Muse, singing the achievement to her harp.
- 91 A Sarcophagus with boys, 4 f. by 1 f. 4.
- 92 A Sea-Lion, 3 f. 6 in. long, 2 f. 4 in. high.
- 93 Dogs and a Boar, 2 f. long.
- 94 A Sleeping Cupid, 2 f. 5 in.
- 95 A Sarcophagus, 2 f. 3 in. by 1 f.
- 96 A Basso Relievo, Roman Repast, 2 f. by 1 f. 7 in.
- 97 Trunk of a Woman, 2 f. high.
- 98 Soldiers Fighting, 1 f. 11 in. by 2 f. 3.
- 99 Ditto, 3 f. 11 by 1 f. 3.
- 100 Trunk of a young Man, 1 f. 11.
- 101 The Triumph of Amphytrion, 2 f. by 2 f.

- 102 Trunk of a Woman sitting, 1 f. 3 in. high.
- 103 The taking of Troy, 7 f. by 11 in.
- 104 Boys embracing, 2 f. 3 in. by 1 f. 6.
- 105 The Herculean Games, 2 f. 3 in. by 2 f.
- 106 Boys, 2 f. by 1 f.
- 107 A Woman and Child sitting in a square
Nich, 1 f. 9, by 1 f. 7.
- 108 A Roman Monument with three busts,
3 f. 10 in. by 2 f. 3.
- 109 Part of a Roman Monument.
- 110 Ditto.
- 111 Bust of a Roman head.
- 112 Ditto.
- 113 A Roman Bust.
- 114 Bust of Fauna.
- 115 Ditto of Faunus.
- 116 Ditto of a young Man.
- 117 Ditto of Diana.
- 118 Ditto of a Grecian.
- 119 Ditto of a Woman cloathed.
- 120 Ditto of a Philosopher.
- 121 Philosophy, a Bust.
- 122 A Bust

- 122 A Bust of Niobe.
- 123 Ditto of one of her sons.
- 124 Bust of Venus de Medicis.
- 125 Ditto of a Woman cloathed.
- 126 A Bust cloathed, wants the head.
- 127 Ditto.
- 128 Ditto.
- 129 Ditto.
- 130 A Bust naked, wants the head.
- 131 Bust of an old man, half naked.
- 132 Ditto of a Roman.
- 133 Ditto of Henry VIII. modern.
- 134 Ditto (modern) of Rob. C. Pal. Rhen. D.
Bav. 1637, Ætat. 17.
- 135 A Colossal Head of Apollo.

T H E T H E A T R E

Was erected from a design of *Sir Christopher Wren* in 1669, at the expence of Archbishop Sheldon. The roof is covered with allegorical painting; in the room are three full-length portraits of Archbishop Sheldon, the Duke of Ormond

mond, and Sir Christopher Wren. There is a good statue of king Charles II. on the outside of the circular part.

UNIVERSITY COLLEGE.

The windows in the chapel are richly painted by *Henry Giles*, 1687.

WADHAM COLLEGE.

The East window of the Chapel is painted by *Bernard Van Linge* in 1622; it represents the passion of our Lord, and is said to have cost 1500*l.* The drawing is pretty good, and the colours are fine.

Sir GREGORY PAGE, Bart.

Wrickle marsh House, Black heath.

THE House is a magnificent edifice built in the modern taste, consisting of a basement store and attic story. The wings contain the offices and stables, which are joined to the body of the house by a colonade; the back front has an Ionic portico of Four columns: it

is adorned with many capital pictures; a list whereof is here given.

- Sampson and Dalilah $5'6'' \times 8'3''$ *Vandyke.*
- St. Cyprian, a $\frac{3}{4}$ length $4'3'' \times 3'1\frac{1}{2}''$ *Ditto.*
- The Three Royal Children, $\frac{1}{2}$ lengths *Ditto.*
- Juno and Ixion $6' \times 8'$ $2' \times 3'8''$ *Rubens.*
- Rubens and his Mistress $6'8'' \times 6'3''$ *Ditto.*
- Rubens, two figures, Fowls and Fruit *Ditto and*
 $5'3'' \times 8'$ *Snyders.*
- Figures by *Rubens*, a Landscape *Ditto and*
 $2'3'' \times 3'1''$ *Brughel.*
- David and Abigail $6'2'' \times 6'9\frac{1}{2}''$ *Ditto.*
- $10 \times 6'7''$ A Maid milking a Goat *Jordeans of Antwerp.*
- The Good Samaritan $7' \times 7'8''$ *Systi Baldelochi.*
- $9' \times 9'$ The Return of the Prodigal Son *Chev. Calabrere.*
- Moses striking the Rock $7' \times 9'$ *Valerio Castelli.*
- $8'5'2''$ The Woman taken in Adultery *Paul Veronese.*
- Moses and Pharaoh's Daughter $4'4'' \times 6'$ *Ditto.*
- $10 \times 4'9\frac{1}{2}''$ A Counsellor, his Wife and Daughter *Titian.*
- Peter's Denial of Our Saviour *M. A. da Cara-*
 $4'2'' \times 4'10''$ *vagio.*
- A Holy Family $2'2'' \times 1'$ *Parmegiano.*
- Moses striking the Rock $3'1'' \times 4'10\frac{1}{2}''$ *Giacomo Bassan.*
- Landscape, with Cattle $2'4'' \times 3'10\frac{1}{2}''$ *Ditto.*
- The Angels appearing to the Shepherds *Bassan.*
- Xies. 12.5. 1804 (101) $4'2'' \times 5'5''$ *History*

- History of Cupid and Psyche, 12 pieces *Luca*
 $1'10 \times 2'2\frac{1}{2}$. *Giordano.*
- Venus, Cupid and Satyrs $1'1\frac{1}{2} \times 1'4\frac{1}{2}$ *Philippo Laura.*
- Venus, Cupid and Satyrs $1'1\frac{1}{2} \times 1'1\frac{1}{2}$. *Ditto.*
- Landscape, with figures $2' \times 1'6$. *Salvator Rosa.*
- Landscape, with figures $2' \times 1'6$. *Francisco Mola.*
- Judith and Holofernes $4'4\frac{1}{2} \times 3'11$. *Manfredo.*
- A Sacrifice *Blank* $3'10\frac{1}{2} \times 3'2\frac{1}{2}$ *Lewis Caracci.* *Nic. Poussin.* $3'2 \times 4'3$
- Venus, Cupid and Satyrs $2'2 \times 1'8$. *Ditto.*
- Daphne changed into a Laurel $2'2\frac{1}{2} \times 1'10$. *Ditto.*
- Landscape, with figures $3' \times 4'3$. *Gaspar Poussin.*
- Architecture and figures $3'9 \times 5'3$. *Viviano.*
- Architecture and figures $3'2 \times 4'4\frac{1}{2}$. *Ditto.*
- Joseph and his Brethren $3' \times 4'2$. *Paraccini.*
- Jacob embracing Benjamin $3' \times 4'2$. *Ditto.*
- Landscape, with figures $2' \times 2'9$. *Claude Lorrain.*
- Landscape, with figures $2'6 \times 3'11\frac{1}{2}$ *Francisco. Mille.*
- Landscape, with figures $1'5 \times 1'10$. *Ditto*
- Three Figures, $\frac{1}{2}$ lengths after *Car. Maratti.* $3'10 \times 3'1$
- Quarter Length $2'9 \times 2'0$. *Albert Durer.*
- Battle Piece $2'3 \times 3'2$. *Bourgognone.*
- Battle Piece $2'3 \times 3'2$. *Ditto.*
- Holy Family $3' \times 3'9$. *Solomine.*
- Paris and Helena $2' \times 3$ *L'Araise.*
- The

- The Judgement of Solomon, Gallery Chimney-piece $3'9 \times 4'1\frac{1}{2}$ *Pompeio.*
- Hector and Andromache, Drawing-room Chimney-piece $3'4 \times 3'6$ *Imperialis.*
- Coriolanus, Saloon Chimney-piece $3'9 \times 3'9$
Imperialis and Masucci.
- Architecture and Figures, Dressing-room Chimney-piece $4'8 \times 4'0\frac{1}{2}$ *Paulo Panini.*
- Architecture with Figures, Bed-chamber Chimney-piece $2'5 \times 2'4\frac{1}{2}$ *Ditto.*
- 3.3. Ditto, Yellow Bed-chamber Chimney-piece *Ditto.*
- $4'0\frac{1}{2}$ Ditto, Library Chimney-piece after *Panini.*
- Ditto, Yellow Dressing-room ditto *Harding*
 $2'10 \times 3'7\frac{1}{2}$. after *Panini.*
- Ditto, Red Dressing-room, over the Chimney-piece, ditto $3'6 \times 3'4\frac{1}{2}$ *Ditto.*
- $2'8\frac{1}{2}$ Ditto, Store-room Chimney-piece, ditto *Ditto.*
- Ditto, over the Doors of the Red Drawing-room
 $1'9 \times 3'3$. after *P. Panini.*
- Ditto, over the Doors of the Red Drawing-room
 $1'9 \times 3'3$. *Harding* after *Panini.*
- Ditto, with Figures over the Door in the Saloon
 $2'4 \times 3'8$ *Ditto.*
- Ditto, ditto $2'4 \times 3'8$ *Ditto.*
- Landscape, with Figures, Dining-Room Chimney-piece $3'8\frac{1}{2} \times 3'8\frac{1}{2}$ *Lambert.*
- Landscape

Landscape, with Figures, Green Dressing-room
Chimney-piece $2'.10\frac{1}{2} \times 3'.2\frac{1}{2}$ Ditto.

Landscape, with Figures, Green Bed-chamber
Chimney-piece. $2'.4\frac{1}{2} \times 2'.4\frac{1}{2}$

Fruit and Flowers, Breakfast Chimney-piece. $2'.5 \times 2'.5$

Pharaoh's Daughter and Moses $2'.3\frac{1}{2} \times 1'.10\frac{1}{2}$
Chev. Vanderwerff.

Message by the Angels to the Shepherds Ditto. $2'.2 \times 1'.1$

King Zeleucus giving his kingdom to his son
 $2'.4 \times 1'.8$ Ditto.

Shepherds and Shepherdesses dancing Ditto. $1'.10 \times 1'.5$

Hercules between Virtue and Vice $1'.11 \times 1'.5$ Ditto.

Roman Charity $1'.11\frac{1}{2} \times 1'.5$ Ditto.

Joseph and Potiphar's Wife $1'.11 \times 1'.5\frac{1}{2}$ Ditto.

Mary Magdalen reading in a grotto $1'.11 \times 1'.6$ Ditto.

Bathsheba bathing $1'.10 \times 1'.3\frac{1}{2}$ Ditto.

Our Saviour and Mary Magdalen $2'.4 \times 1'.8\frac{1}{2}$ Ditto.

Venus and Cupid $1'.5\frac{1}{2} \times 1'$ Ditto.

Chev. Vanderwerff, his Wife and Daughter $2'.10 \times 2'.2\frac{1}{2}$
Ditto.

Adam and Eve $1'.6 \times 1'$ *Peter Vanderwerff.*

and Stratonica $1'.6 \times 1'$ Ditto.

A Landscape with many Figures, a Fair at
Ghent $2'.8 \times 3'.8$ Sir D. Teniers.

Ditto with Figures $2'.8 \times 3'.9\frac{1}{2}$ Ditto.

Fruit

Fruit and Flowers $2'7 \times 2'$ *Van Huysum.*

Ditto $2'7 \times 2'$ *Ditto.*

Ditto $2' \times 1'9.$ *Ditto.*

Ditto $2' \times 1'9.$ *Ditto.*

Ditto $1'3 \times 1'$ *Ditto.*

A View of Venice, over the Saloon Door
 $2'4 \times 3'8.$ *Harding, after Canaleti.*

Ditto, ditto $2'4 \times 3'8.$ *Ditto.*

Architecture, over the Door in the Gallery
 $2'6 \times 4'$ *Ditto, after Panini.*

Ditto, ditto $2'6 \times 4'$ *Ditto.*

The Golden Age $2'1 \times 2'8$ *Limburg.*

The great Church at Harlem $2'7 \times 2'3.$ *De Witt.*

Landscape, with Figures $7'' \times 10''$ *Velvet Brughel.*

Ditto $4\frac{1}{2}'' \times 6''$ *Ditto.*

A Poulterer's Shop $1'5 \times 1'3.$ *Old Meiris.*

A Fishmonger's Shop $1'5 \times 1'3.$ *Ditto.*

A Water-Piece $10'' \times 1'1.$ *Zagtleven.*

An Hunting-Piece $2'2 \times 2'8.$ *Bercham.*

An Italian playing on the Guitar $1'2 \times 1'$ *Brower.*

Landscape, with Figures and Cattle *Wouwermans.* $1'10\frac{1}{2} \times 2'2\frac{1}{2}$

Landscape, with Figures and Cattle *Wouwermans.* $1'6 \times 1'10.$

Holy Family $2'3 \times 1'7.$ *Schalten.*

A Woman with a Torch $1'0\frac{1}{2} \times 10\frac{1}{2}''.$ *Ditto.*

A Schoolmaster

- A Schoolmaster $1'2 \times 11''$ Gerard Dowe.
 The Offering of the Kings $1'4 \times 1'10$. Polenburgh.
 Two small Figures, Venus and Adonis $1'3\frac{1}{2} \times 1'6\frac{1}{2}$
 Young Mieris.
 Landscape with Cattle $1'7\frac{1}{2} \times 2'7$. Eduma.
 Landscape, with Fowls and a Dog $2' \times 2'5\frac{1}{2}$ Craddock.
 The Holy Family Schalten.

118 pictures in all.

Lord SCARSDALE

IS building a most magnificent palace by Kedleston, near Derby. The Architect is Mr. Adams, the well-known Editor of the Ruins of Dioclesian's Palace. Every thing is fitting up in the most sumptuous manner, and finishing in the highest taste. Of the pictures which are already placed, take the following very imperfect catalogue, till a better can be obtained.

In the Dining-Room.

Dead Game and Dogs. An excellent picture in high preservation, by *Snyders*.

A Landscape, with a Public-house and figures, by *Teodon*.

An

An Historical Piece, by *Zuccarelli*.

Birds, by *Barlow*.

Two Landscapes, by *Zuccarelli*.

Still Life: a fawn, peacock, &c. by *Snyders*.

The Saloon

Terminates in a grand dome at top, finished like the Pantheon.

An old Man with a flapped Hat and Ruff, by *Rembrandt*.

Bacchus and Ariadne, a capital picture, by *Luca Giordano*.

Landscape with Figures, by *Tempesta*.

Figures and Cattle, by *Bossan*.

Joseph interpreting Pharaoh's Dream, by *Rembrandt*, in his best manner.

Bacchus and Ariadne, two single figures, by *Guido*.

Holy Family, by *Raphael*.

Adam and Eve, by *Dominico Feti*.

Landscape, by *Claude Lorrain*.

Marcus dead, by *Paul Veronese*.

Coriolanus, *Ditto*.

Orlando rescuing Armida, by *Caracci*.

A Sleeping Cupid, by *Guido*.

The Flight into Egypt, by *Polemburg*.

Holy Family, by *Carlo Maratti*.

Andromeda, by *Guido*.

Landscape, by *Wilson*.

Ditto, with Rocks and Asses, by *Berghem*.

Ditto, by *Diest*.

S T O W,

The Seat of the Rt. Hon. the Earl TEMPLE.

THE Southern entrance of the Gardens is formed by two light pavilions of the Doric order, designed by Sir *John Vanbrugh*.

Almost the first striking object that occurs, is an Obelisk near 70 feet high, designed for a Jet d'Eau, and placed in the middle of a large octagon piece of water. At some distance we perceive two rivers, which are at last united, and enter the octagon in one stream. Over one of these is a Palladian Bridge. From this point a Gothic

Gothic edifice dedicated to Liberty, 70 feet in height, appears on the top of a hill. On the left is an Ægyptian Pyramid; from whence we are conducted to the Cold-Bath. Here we have a prospect of a natural cascade, falling from the last-mentioned octagon, in three distinct sheets, into an extensive lake. One of the sheets passes through the arch of an artificial ruin, covered with ever-greens.

I shall now proceed to give a circumstantial and distinct display of each remarkable particular, as it severally and successively presents itself, in our progress through the Gardens.

The Hermitage, built of rough stone, and agreeably situated in a rising wood on the banks of the lake.

The statues of Cain and Abel, which are finely executed.

The Temple of Venus, with the inscription
Veneri Hortensi.

It was designed by *Kent*, and is painted with the story of Hellenore and Malbecco, by *Sleter*. It is adorned in the front with the Busts of Nero, Vespasian, Cleopatra, and Faustina. Over the frize is the following motto, alluding to the Painting, from a poem ascribed to Catullus:

Nunc amet, qui nunquam amavit;
Quique amavit, nunc amet.

The Belvidere, or Gibbes's Building. Underneath it is an Ice-house.

The Roman Boxers, admirably copied.

Two Pavilions. One of them is used as a dwelling-house; the other is ornamented with the statues of Julius Cæsar, Cicero, Portia, and Livia.

The Ægyptian Pyramid, which is 60 feet in height, with this inscription :

“ Inter plurima hortorum horum ædificia a Joanne Vanbrugh, equite, designata, hanc Pyramidem illius memoriæ sacram voluit Cobham.”

Within is the following inscription from Horace ;

Lufisti fati's, edifti fati's, atque bibifti,
Tempus abire tibi eft ; ne potum largius æquo
Rideat & pulfet lasciva decentius ætas.

The statues of Hercules and Antæus, situated in a field, enclosed with a fence of stakes, after the military manner.

St. Auguftine's Cave, a monaftic cell, built with mofs and roots. Within is a ftraw couch, and the following infcriptions ; which are extremely happy in the ftile of the old Monkifh Latin

Latin verse, and said to have been composed by
Mr. *Glover*, the ingenious author of *Leonidas*.
On the right hand,

Sanctus Pater Augustinus,
(Prout aliquis divinus
Narrat) contra sensualem,
Aetum Veneris lethalem,
(Audiat clericus) ex nive,
Similem puellam vivæ,
Arte mira conformabat,
Quacum bonus vir cubabat :
Quod si fas est in errorem
Tantum cadere doctorem ;
Quæri potest, an carnalis
Mulier potius, quam nivalis,
Non sit apta ad domandum,
Subigendum, debellandum
Carnis tumidum furorem,
Et importunum ardorem ?
Nam ignis igne pellitur,
Vetus ut verbum loquitur.
Sed, innuptus, hac in lite,
Appellabo te, marite.

On the left,

Apparuit mihi, nuper in Somnio Mulier cum
nudis & anhelantibus molliter Papillis &
hianti suaviter Vultu eheu ! benedicit !

Cur gaudes, Satana, muliebrem sumere formam?
 Non facies Voti casti me rumpere normam.

Heus! fugite in Cellam; pulchram vitate Pu-
 ellam;

Nam Radix Mortis fuit olim Fœmina in Hortis.
 Vis fieri fortis? Noli concumbere Scortis.

In Sanctum Originem Eunuchum.

Filius Ecclesiæ Origines fortasse probetur;
 Esse Patrem nunquam se sine Teste probet.
 Virtus Diaboli est in Lumbis.

The following fronts the Doors:

Mente pie elatâ, peragro dum dulcia Prata,
 Dormiit, absque dolo, pulchra Puella solo;
 Multa ostendebat, dum semisupina jacebat,
 Pulchrum Os, divinum Pectus, aperta Sinum.
 Ut vidi Mammæ, concepi extempore Flammas,
 Et dicturus ave dico, Maria, cave:

Nam magno totus violenter turbine motus
 Pæne illam invado, pæne & in ora cado.
 Illa sed haud lente surgit, curritque repente,
 Currit et, invito me, fugit illa cito.

Fugit Causa Mali, tamen Effectus, Satanali,
 Internoque meum, cor vorat Igne reum.

O inferne Canis, cur quotidie est tibi Panis,
 Per Visus miros sollicitare Viros?

Cur Monachos velles fieri tam Carne rebelles,
 Nec castæ Legi turbida Membra regi?

En tibi jam Bellum dico, jam triste Flagellum
 Esuriemque paro, queis subigenda Caro.
 Quin abscindatur, ne Pars sincera trahatur,
 Radix, quo solus nascitur usque Dolus.

The Temple of Bacchus, an edifice of brick. Its inside is adorned with Bacchanalian scenes, painted by *Nollikins*. Among the rest are two vases touched in a masterly taste. Some of the smaller figures, in particular, demand our attention. A small Obelisk, with this inscription;

“ To the memory of Robin Coucher.”

The Saxon Temple: an altar situated in an open grove, about which the seven Saxon Deities, which denominate the several days of the week, were formerly placed; but these have been since removed to the Gothic Temple.

Nelson's Seat. This is an elegant little building, from whence there is an agreeable open prospect: In the inside are the following inscriptions, explaining the paintings, in which the boys fixing the trophies are elegantly fancied. On the right hand,

Ultra Euphratem & Tigrim
 usque ad Oceanum propagatâ ditioe,
 Orbis Terrarum Imperium Romæ adsignat
 optimus Princeps,
 cui super advolat Victoria

Laurigerum fertum hinc inde
 utraque manu extendens,
 comitantibus Pietate & Abundantiâ.
 In arcu Constantini.

On the left,

Post Obitum L. Veri
 in imperio cum Marco consortis,
 Roma
 integram orbis Terrarum
 potestatem ei & in eo contulit.
 In Capitolio.

The Equestrian Statue of King George I. in
 compleat armour, placèd at the head of the Ca-
 nal, opposite the North front of the house, with
 this inscription from Virgil :

In medio, mihi Cæsar erit. ———

Et viridi in Campo Signum de marmore ponam
 Propter Aquam.

The Statue of his late Majesty, raised on a
 Corinthian Pillar, with this inscription :

Georgio Augusto.

Dido's Cave ; a retired dark building, with
 this inscription from Virgil ;

Speluncam Dido, dux & Trojanus, eandem,
 Deveniunt. ———

The judicious spectator will observe, that the figures of the two Cupids joining their torches are finely painted.

The Rotunda, supported by Ionic pillars, and designed by Sir *J. Vanbrugh*. Within, is a statue of Venus de Medicis on a pedestal of blue Marble. Scarce any object in the whole garden shews itself to more advantage, than this structure; or makes a more beautiful figure, from several different points of prospect.

The Statue of the late Queen, erected on four Ionic columns, and situated in a rural amphitheatre; with this inscription:

Honori, Laudi, Virtuti, Divæ Carolinæ.

The Sleeping Parlour; a square building with an elegant Ionic portico, situated in a close wood, with this inscription;

Cum omnia sint in incerto, fave tibi.

The Witch House; a square building. The paintings on the walls are done by the late lord's gentleman; and, rude and inartificial as they may seem, are much in character.

The Temple of Modern Virtue; in ruins.

The Temple of Ancient Virtue; a complete and beautiful Rotunda of the Ionic order, designed

ed by *Kent*. Over each door, on the outside, is this motto:

Priscæ Virtuti.

In four niches within, standing at full length, are the following statues.

1. Epaminondas.

Cujus a virtute, prudentia, verecundiâ,
Thebanorum respublica
Libertatem simul et imperium,
Disciplinam bellicam, civilem et domesticam,
Acceptit;
Eoque amisso, perdidit.

2. Lycurgus.

Cum somno cum consilio inventis legibus,
Omnemque contra corruptelam munitis optime,
Pater patriæ,
Libertatem firmissimam,
Et mores sanctissimos,
Expulsa cum divitiis avaritia, luxuria, libidine,
In multa secula
Civibus suis instituit.

3. Socrates.

Qui corruptissima in civitate innocens,
Bonorum hortator, unici cultor Deï,
Ab inutili otio, et vanis disputationibus,

Ad

Ad officia vitæ, et societatis commoda,
Philosophiam avocavit,
Hominum sapientissimus.

4. Homerus.

Qui poetarum princeps, idem et maximus.
Virtutis præco, et immortalitatis largitor,
Divino carmine.

Ad pulchre audendum, et patiendum fortiter,
Omnibus notus gentibus, omnes incitat.

Over one door is this inscription ;

“ Carum esse civem, bene de republica mereri,
laudari, coli, diligere, gloriosum est ; metui
vero, & in odio esse, invidiosum, detestabile,
imbecillum, caducum.”

And over the other door.

“ Justitiam cole et pietatem, quæ cum sit magna
in parentibus & propinquis, tum in patria
maxima est. Ea vita via est in cælum, & in
hunc cætum eorum qui jam vixerint.

Apollo and the Nine Muses.

Here we cross the Serpentine River, whence
we pass into the Elysian Fields ; a most delicious
retreat, in which is placed,

The Temple of the British Worthies.

This

This edifice is disposed into niches, filled with the following bustos.

Pope, without any inscription.

Sir Thomas Gresham, who by the honourable profession of a merchant, having enriched himself, and his country, for carrying on the commerce of the world, built the Royal Exchange.

Ignatius Jones, who, to adorn his country, introduced and rivalled the Greek and Roman architecture.

John Milton, whose sublime and unbounded genius equalled a subject that carried him beyond the limits of the world.

William Shakespeare, whose excellent genius opened to him the whole heart of man, all the mines of fancy, all the stores of nature; and gave him power, beyond all other writers, to move, astonish, and delight mankind.

“ John Locke, who, best of all philosophers, understood the powers of the human mind, the nature, end, and bounds of civil government; and with equal courage and sagacity, refused the slavish systems of usurp'd authority over the rights, the consciences, or the reason of mankind.

Sir

Sir Isaac Newton, whom the God of Nature made to comprehend his works; and from simple principles, to discover the laws never known before, and to explain the appearance, never understood, of this stupendous universe.

Sir Francis Bacon, Lord Verulam, who, by the strength and light of a superior genius, rejecting vain speculations, and fallacious theory, taught to pursue truth, and improve philosophy by the certain method of experiment.

In the niche of a pyramid is placed a Mercury, with these words inscribed;

Campos ducit ad Elyfios.

And below this figure is fix'd a square of black marble with the following lines;

*Hic manus ob patriam pugnando vulnera passi,
 Quique pii vates, et Phæbo digna locuti,
 Inventas aut qui vitam excoluere per artes,
 Quique sui memores alios fecere merendo.*

King Alfred, the mildest, justest, most beneficent of kings; who drove out the Danes, secured the Seas, protected learning, established juries, crushed corruption, guarded liberty, and was the founder of the English constitution.

Edward

Edward, Prince of Wales, the terror of Europe, the delight of England; who preserved, unaltered, in the height of glory and fortune, his natural gentleness and modesty.

Queen Elizabeth, who confounded the projects, and destroyed the power that threatened to oppress the liberties of Europe; took off the yoke of ecclesiastical tyranny; restored religion from the corruptions of Popery; and by a wise, a moderate, and a popular government, gave wealth, security, and respect to England.

King William III. who, by his virtue and constancy, having saved his country from a foreign master, by a bold and generous enterprise, preserved the Liberty and Religion of Great Britain.

Sir Walter Raleigh, a valiant soldier, and an able statesman; who, endeavouring to rouse the spirit of his master, against the ambition of Spain, fell a sacrifice to the influence of that court, whose arms he had vanquished, and whose designs he opposed.

Sir Francis Drake, who, through many perils, was the first of Britons that adventured to sail round the globe; and carried into unknown seas and nations, the knowledge and glory of the English name.

John Hampden, who, with great spirit and consummate abilities, begun a noble opposition to an arbitrary court, in defence of the liberties of his country; supported them in parliament, and died for them in the field.

Sir John Barnard, without any inscription.

On the back side of this building is the following inscription :

To the Memory of

S I G N I O R F I D O,

An Italian of good extraction;

Who came into England,

Not to bite us, like most of his countrymen;

But to gain an honest livelihood.

He hunted not after fame,

Yet acquired it.

Regardless of the praise of his friends;

But most sensible of their love.

Tho' he liv'd amongst the great,

He neither learn'd nor flatter'd any vice.

He was no bigot;

Tho' he doubted of none of the 39 articles.

And, if to follow nature,

And to respect the laws of society,

Be philosophy,

He was a perfect philosopher;

A faithful friend;

An agreeable companion ;
 A loving husband ;
 Distinguished by a numerous offspring :
 All which he lived to see take good courses.
 In his old age he retir'd
 To the house of a clergyman in the country,
 Where he finished his earthly race,
 And died an honour and example to the whole
 species.

R E A D E R,

This stone is guiltless of flattery,
 For he, to whom it is inscribed,
 Was not a Man
 But a

Grey-Hound.

The Shell Bridge.

The Chinese House, situated after the Chinese manner, upon a large piece of water: We enter it by a bridge, decorated with Chinese vases; It is a square building with four lattices, and covered with sail cloth. The windows and roof, together with its cool situation on the lake, afford us a just specimen of the manner of living in a hot country. Within is the figure of a Chinese lady asleep. The outside of the house is painted in the Chinese taste, by Mr. S'eter: The inside in India Japan work.

The

The Temple of Contemplation.

The Grotto, situated at the head of the Serpentine River, furnished with a great number of looking-glasses, both on the walls and ceiling, fixed in frames of plaister-work, stuck with shells and flints. It has a marble statue of Venus on a pedestal adorned in the same manner. On each side is a Pavillion; one of which is ornamented with shells, the other with broken flints and pebbles.

The Ladies Temple, supported by groin arches, with Venetian windows. The inside is beautified with the following Paintings by *Sleter*: On the right side, Ladies employed in needle and shell-work. On the opposite side, Ladies engaged in painting and music.

The Grecian Temple. A large pile of the Ionic order after the manner of the Temple of Minerva at Athens.

Captain Grenville's Monument, with this inscription;

Sororis suæ Filio

THOMÆ GRENVILLE,

Qui navis præfectus regiae,

Ducente classem Britannicam Georgio Anson,

Dum contra Gallos fortissime pugnaret,

IMP. N. TRAJAN CÆS. AV.

Pro me; si merear, in me.

IMP. MARCUS AURELIUS CÆSAR ANTONINUS.

Ita regnes imperator, ut privatus regi te velis.

A Grand Terras Walk, near 300 feet long, leads us to

The Temple of Friendship; a well-proportioned structure of the Doric order. The emblem of Friendship above the door, those of Justice and Liberty, with the rest of the decorations, are elegantly touched. Britannia is seated upon the ceiling. On one side are exhibited the glory of her annals, the reigns of Q. Elizabeth and Edward III. On the other is offered the reign of which she covers with her mantle, and seems unwilling to accept. This painting is executed by *Sleter*. The motto of this Temple is,

. Amicitiaë S.

Here are the busts of the late Lord, and his illustrious friends, Frederic Prince of Wales; Earls of Westmoreland, Chesterfield, and Marchmont; Lords Cobham, Gower, and Bathurst; Rd. Grenville, Wm. Pitt, and G. Littleton, Esqrs.

The

The Pebble Alcove, a little Grotto, ornamented with Pebbles; in which likewise his Lordship's arms are curiously wrought on the back wall.

Congreve's Monument; the embellishments of which are emblematical of the Poet's comic genius. On the top is placed a Monkey viewing himself in a mirrour, with this inscription:

Vitæ imitatio
 Consuetudinis speculum,
 Comædia.

The Poet's Effigies lie in a carelefs posture on one side, and on the other is placed the following epitaph;

Ingenio
 Acri, faceto, expolito,
 Moribusque
 Urbanis, candidis, facillimis,
 GULIELMI CONGREVE
 Hoc
 Qualecunque desiderii sui
 Solamen simul et
 Monumentum
 Posuit Cobham, 1736.

The spectator, whose mind is capable of being moved either with Grace or Majesty, cannot,

without reluctance, leave a place so properly calculated to inform the judgement, and interest the fancy; where art appears without affectation, and nature without extravagance.

W I L T O N,

The Earl of PEMBROKE'S.

IN the court, before the grand front of the house, stands a column of white Egyptian Granite, out of the Arundel collection. The shaft weighs betwixt 60 and 70 hundred weight, of one piece. It has a fillet 5 inches broad below, and another at top, 3 inches broad, which project but half an inch. The height is $13 \frac{1}{2}$ feet, the diameter 22 inches, and lessens scarce two inches at top. It had a hole both at top and bottom, which shows that it anciently stood as a single pillar.

The statue of Venus, standing on its top, Lord Arundel valued much, because it was the only one cast from a model made at Rome, proportionable to some parts remaining of the broken

broken antique. This Column was never erected since it fell in the ruins of old Rome, till set up here, with a Corinthian Capital and Base of white marble, which makes the Column, eight diameters, the whole, with all its parts, is 32 feet high.

On the lower Fillet of this Column are five letters, which having the proper vowels supplied, make ASTARTE, the name by which Venus was worshipped among the antient nations of the East.

*In the Front of the House on each Side
of the Entrance.*

Two Statues in black Marble, out of the ruins of the Palace in Egypt, in which the Viceroys of Persia lived many years after Cambyfes returned to Persia, from the conquest of Egypt. There is a garment on their shoulders of different coloured marble, and only their toes appear at bottom. There is the old Diadem on one of them.

In the Great Gate-way.

A Statue of Shakespeare, (by *Scheemaker*)
in the same manner as in Westminster-Abbey,

only the lines on the scrole are different, these are out of his Macbeth.

Life's but a walking Shadow, a poor Player,
That fruts and frets his hour upon the Stage,
And then is heard no more!

This Gate-way and Tower were begun by William Earl of Pembroke, in the reign of Queen Elizabeth, and finished by his son Henry Earl of Pembroke. The said Earl William received, from King Henry the Eighth, a grant of Wilton-Abbey, &c.

In the Middle of the Inner Court.

In four niches of a Pedestal (whereon stands a Horse as large as the life) are four Statues; the first of Jupiter Ammon from Thrace, not only with Ram's Horns, but with a whole Ram on his shoulders; it came out of the Temple, said to be built there by Sesostris.

On the right Hand, is the Father of Julius Cæsar when Governor in Egypt.

The next is Plautilla, the wife of Caracalla, dressed like Diana the Huntress.

The Fourth is Clio the Muse.

In two painted Niches are two Statues; the first is Attis, Cybele's high Priest, cloathed as a Woman (a).

In the other Niche is a Statue of Autumnus, with Autumn Fruits.

On one Side of the Gate-way.

The Busto of Pan.

On the other Side.

The Busto of Olympias, Mother of Alexander the Great.

In the Porch, built by Hans Holbein, leading into the Vestibule.

The Bustos of Hannibal, Pescennius Niger, Albinus, Miltiades.

Bustos in the Vestibule.

Begin with that next to a Pillar by the Door.

Pindar, Theophrastus, Sophocles, Philemon, Tryphena, Vibius Varus, Lucius Verus when

(a) See Monifaucon, Vol. I.

Emperor, Didius Julianus, Agrippina Major, Aristophanes, Caligula.

Here are two Columns of the Paionet (or Peacock) marble, each 9 f. 7 in. high, made use of for Urns. There are holes at the top to put ashes in; they were in the Columbarium of a nobleman and his wife, and the inscription over them, which was in the wall signified, that they had made that Columbarium.

In the Middle of the Vestibule.

The Statue of Apollo, cut of the Justiniani Gallery. He appears with a most graceful air in a resting posture, having hung his Quiver on the laurel with many ornaments of very fine Sculpture.

In the Dining-Room.

Over the Door.

Still Life of Plate and Earthen Vessels

Labradore.

On each Side of the Door.

A Capital Picture; one by *Tintoret* represents our Saviour washing St. Peter's Feet, the other Disciples being present.

The

The other by *Andrea Schiavone*, represents our Saviour riding into Jerusalem upon an Ass.

Cupid giving a Boy some Fruit and Flowers
Carlo de Fiori.

A Landscape with Ferry-Boats and several Figures
Harman Sachtleven.

The Virgin with our Saviour in her lap, also Joseph, St. Peter, and the Painter
Andrew Squazzella.

A Boy gathering of Fruit
Michael Angelo Paci di Campi.

A Winter Piece, a great many Figures
Velvet Brughel.

A Landscape with Figures and Buildings
Della Bella.

The Woman begging of Christ the Dog's Crumbs
Vermander.

Christ taken from the Cross
Matteo Ingola.

A Summer Piece, a multitude of Figures
Brughel.

A Battle
Leandro.

Five Men groping in the dark, the seventh Plague of Egypt
Gentile da Fabriano.

A Winter

A Winter Piece, a multitude of Figures
Mumper and Brughel.

A Battle *Leandro.*

The three Angels coming to Abraham
Pasqualini.

People playing at Cards *Lucas Van Leyden.*

Lot and his two Daughters going from
Sodom *Pellegrini da Bologna.*

The Virgin with our Saviour and St. John
Travifano.

Four Views of the house, which Henry, Earl
of Pembroke, built upon Black-Heath
G. Lambert.

Magdalen contemplating, with a Crucifix
Elizabetta Sirani.

Christ with a Multitude, and the Woman
praying for the Dog's crumbs *Vinckeboons.*

Two Boys playing with a Bird, which is
tied with a string *Pouffin.*

Over the Door leading into the Drawing-Room.

Daphne and Apollo *Abraham Johnson.*

Two black Porphyry Pillars, which were
brought by Lord Arundel from Rome, and sup-
port the Arch of the Beaufet.

On

On the Chimney-piece, which is by *Inigo Jones*, are the Bustos of the Emperor *Pertinax*, and of *Solon*.

Going into the Drawing-Room is,

An antique Pavement, four Sorts of Marbles of gradual Lights and Shadows, as if Cubes stood upon a Plane. This, in the *Arundel Catalogue*, was said to be found under some Ruins at *Luna*, a Roman City, about 60 miles East of *Genoa*.

In the Drawing Room.

Four Children, representing our Saviour, an Angel, *St. John*, and a little Girl. The Angel is lifting a Lamb to *St. John*, who has his left hand upon it, and is in discourse with our Saviour, as they are all sitting close together. Behind our Saviour is a Tree, and a Vine growing up it, with Grapes thereon. The Girl (representing perhaps, symbolically, the Christian Church) has hold of the Vine with one hand, and in the other has a Bunch of Grapes, which she is offering to our Saviour.

This is allowed to be the best Picture in England of

Rubens.

A Whole

A whole length of Democritus laughing, a Book in his hand, very much esteemed

Spagnolet.

Joseph at work, our Saviour holding a light-ed Lamp to him

Luca Congiagio.

Christ dead, furrounded with Angels

Bufalmaco.

St. Jerome

Giulio Cambi Veronese.

Leda and the Swan

Leonardo da Vinci.

The Virgin, Christ, St. John and St. Catherine

Parmegiano.

The Harmony between Sculpture and Painting very fine.

Romanelli.

Job and his three Friends

Andrea Sacchi.

Variety of Fruits, Vines growing up a Pomegranate-Tree, and two Vintage People, as big as the life; the young Man looks down on the young Woman whilst he is gathering some fruit for her; and as he reaches up to the Twig, his shirt slips down from one shoulder, and naturally shews his skin there not to be tanned. *Michael Angelo*, the Painter of this picture, was famous for travelling figures; of which fort one may see, at a distance, a Man driving an Ass. Sir Robert Gere gave *Michael Angelo's* Widow three

three hundred pistoles for this picture, it being a favourite picture, which her husband always kept for himself. He himself too painted the Figures, that are as big as the life. In most of his pictures, the figures, as big as the life, are put in by other painters, *Michael Angelo della Battaglia*.

The Angel and young Tobias, who has hold of the Fish in his left hand; the Dog is behind them. At the bottom, Tobias putting the heart and liver of the Fish upon the Coals, makes a smoke therewith, to drive away the Evil Spirit. The figures very neat and fine, and the Landscape part very beautiful, by *Adam Elsheimer*.

St. John preaching in the Wilderness; small neat figures *Rowland Savory*.

Our Saviour and Mary in the Garden *Gentilesco*.

A Charity with three Children. It was one of King Charles the First's Pictures *Guido*.

A Nativity on Copper, neatly finished *Rubens*.

The three Kings Offering. There are Horses and many Figures, at several distances, of this Painter's best colouring, with a glorious light breaking through the Clouds, in which are many

many Cherubims, That King, who has a strong Light on his forehead, is the painter himself
Paolo Veronese.

The Virgin, our Saviour, and St. John

Barocci.

The Decollation of St. John, by *Dobson*. This Painter is an honour to the English Nation. The picture is so finely painted, and with such strong expressions as to make him inferior to few of the best Italian masters. King Charles I. called him the English *Tintoret*. Sir *Peter Lely* reckoned this the chief historical picture that he did.

The Virgin, with Christ in her arms, in the Clouds
Pordenone.

The Assumption of the Virgin Mary. This was in the Collection at Mantua, and well known in Italy to be one of the first that *Raphael* made. He painted it for his Master *Perugino*; the upper part is in his manner; several of the Apostles looking up; many of the Postures, and the manner of Cloathing he has kept to in several of his Figures since. One of the twelve is at a distance, hastening down a Hill to the rest, by *Raphael*.

The

The Angel as speaking to Tobias about the fish, which is swimming up to them. The dog is between Tobias's legs, barking at the fish, by *Procacino*.

A Landscapè with figures dancing *Poelembourg*.

Our Saviour carrying the Cross *Andrea del Sarto*.

Some Market-people *Crespi*.

The Virgin with Christ, *Solari*.

Hercules and Dejanira *Giovanni Montoano*.

The Virgin with Christ and Joseph *Fr. Imperiali*.

The Virgin teaching Our Saviour to read
Guercino.

The River Tyber, Romulus and Remus sucking
the Wolf *Del Po*.

A Shepherd and Shepherdes *Bloemart*.

Bacchus and Ariadne *Fran. Mola*.

BUSTOS *on the Chimney-piece.*

Libertas and Libera.

Over the Looking-Glass.

The Busto of Otho.

A Porphyry Table.

In the Great Hall.

STATUES, BUSTOS, and SARCOPHAGUS'S.

Faustina, wife of Antoninus Pius, larger than the life ; the drapery very good.

A Pantheon, having the symbols of three divinities, a Cornucopia with fruit for Vertumnus ; out of it, grapes for Bacchus ; and a sea-fish for Neptune. The figure is a comely man in the prime of his strength and age, without any beard, and therefore is probably an Apollo, larger than the life.

One of the labours of Hercules. He is represented as turning the river Achelous, who is figured as an old man, his thighs end in snakes to signify the winding of the river.

In a Niche. Antinous.

A Busto of Marcus Aurelius, when Cæsar.

A Busto of Portia, wife of Brutus. The picture of Brutus on her breast, a necklace about her neck, and a diadem on her head ; being the only one known with a picture.

A Sarcophagus adorned in the front in alto relievo, two Cupids holding two festoons of fruits ; over each festoon are two heads of the Heathen Deities ; under one of the festoons is
a lion

a lion and an ox, under the other a goat and a cock (a).

Upon the foregoing tomb is Euterpe the muse, sitting with a flute, very fine sculpture, by *Cleomenes*.

A Busto of Didia Clara, daughter of Didius Julianus. Her right hand is holding up part of her cloathing; two little Cupids at the bottom of the busto.

The busto on the chimney-piece is of Thomas Earl of Pembroke, who collected the antique marbles.

A busto of Nero. The shape of his left arm and hand seen through his robe, two little Cupids at the bottom of the busto.

A Sarcophagus. In the middle of the front is a circle, wherein is represented the half lengths of a man and a woman, for whom it may be supposed the tomb was made; the other part of the front is fluted work; at one end is a Lion with a Unicorn under him; at the other end a Lion, with a wild Boar under him; at the bottom, under the circle, are two masks, one of them bearded, the other having a veil upon the upper part (b).

(a) See Salvini, tab. vii.

(b) Ibid. tab. viii.

A Queen of the Amazons, beautiful, though in a warlike action, being on one knee, as under a horse, defending herself in battle. To illustrate the action the sculptor has carved a horse's foot. Her buskin plainly shews the ancient shape and manner of fixing it; by *Cleomenes*.

A busto of Lucilla, the wife of Elius, very fine sculpture.

In a Niche. Mercury.

A busto of Apollo.

Hercules, not long before he died. He leans ready to fall, and looks very sick, and Pæan his friend looks up at him very much concerned. The expression of the muscles anatomists greatly admire.

Silenus and Bacchus, a group, very fine.

Flora. This, and the foregoing one, (both of the Parian marble) were a present to the first Philip Earl of Pembroke, by the Duke of Tuscany, who, in King Charles the First's time, was in England, and resided at Wilton, with the said Earl, three weeks.

The bustos of Lyfimachus, Lepidus and Phocion.

A Sarcophagus adorned with a fine column of the Corinthian order at each end; in the middle

ble is graved a double door, partly open, which confirms what ancient authors have said, that some were so made that the soul might go out to the Elysian fields. At each end of the tomb is a Griffin. *Salvini*, tab. x.

The bust of Marcia, the first wife of Sept. Severus.

The busto of Cato Major.

The busto of Labienus Parthicus.

A Sarcophagus. In the middle are represented three figures, Meleager religiously turning something off from a Patera into the fire on an altar; at his feet lies the head of the Calydonian boar; by him is Atalanta with a quiver hanging from her shoulders. The third is Theseus.

The ancients often devoted themselves, when they died, to some divinities, as here to these. The whole bodies of two persons, perhaps a man and his wife, seem to be buried here, because there is a little rising at each end for their heads. This sepulchre is also adorned with two whole length figures of Castor and Pollux at the two ends. *Salvini*, tab. ix.

The busto of Pompey the Great.

The busto of Brutus Senior.

In the Gallery of this Hall are five suits of armour; that in the middle was William Earl

of Pembroke's, the other four and the parts of five more suits in the lower part of the Hall were taken from the following noble persons, on the following occasion. This Earl, in the reign of Queen Mary, was Captain-General of the English forces at the siege of St. Quintin, at which siege were taken prisoners the Constable Montmorency, Montheron, his son, with the Dukes of Montpensier and Longueville, Lewis of Gonzaga, (afterwards Duke of Nevers) the Marshal of St. Andre, Admiral Coligny, (who was afterwards murdered in the massacre at Paris) and his brother, not to mention John de Bourbon, Duke of Anguien, who was found dead among the slain. Here are also some of the weapons which were taken at the same time.

A picture of the above-mentioned Earl of Pembroke, by *Hans Holbein*.

A picture of the Last Supper, by *Giorgione*.

At the bottom of the Brown Stair-Case.

A Colossal Statue of Hercules. His action is to shew one of his labours; he looks with an air of satisfaction that he has compassed the taking of the Golden Apples, three of which he shews in one hand. This is not in a resting posture as that of *Farnese*.

The tomb of Aurelius Epaphroditus.

This monument is one of the finest and most instructive that hath been ever seen. The excellence

cellence of the work, and correctness of the design would easily inform us it must be a piece of some Greek artist, even though the place where it was first discovered did not. It is a Tomb near Athens, which was discovered by some travellers, who brought it over into France to present it to Cardinal *Richlieu*.

The Tomb is of white Marble, 6 feet 4 in. long, and 2 feet broad, and about the same height, taking in the cover which is about 2 inch. $\frac{1}{2}$ thick; the cover is raised about 1 foot higher before, and is adorned with some Figures in Bas-Relief, which relate to the History represented below. The inner Superficies of the Tomb is plain, with a rising of about one inch in the place where the head of the deceased should rest.

This is the Epitaph,

Θ. Κ. ΑΥΡΗΛΙΩ ΕΠΑΦΡΟΔΕΙΤΩ

ΣΥΜΒΙΩ ΑΝΤΩΝΙΑ ΒΑΛΕΡΙΑ ΕΘΗΚΕ (a).

That is, to the Gods the Manes. Antonia Valeria hath made this tomb for Aurelius Epaphroditus her husband.

(a) M. de Bonze, Secretary of the Academy of Belles Lettres, a skilful Antiquary, hath given a very ingenious and learned Explication of this Monument.

There stands upon this Tomb a Colossal Bust of Alexander the Great, of the best Greek Sculpture, Medusa's Head is on the Breast-plate, a Lion's Face appears on the Helmet, which has a particular Crest on it.

Under the Tomb last mentioned,

A little Statue of a crouch'd Bacchus.

A small Tomb supposed for Children, there are two Cupids on the front, supporting a circle which projects; under the circle are two Baskets lying sidewise with fruit in them; a Lion at each Basket as going to devour the fruit; at the ends of the front are two more Cupids; they look very sorrowful with one hand upon their breast, the other hand holding a Torch with the lighted end downward, there is a Griffin at each end of the Tomb. A Statue of Cupid lying asleep upon the aforesaid Tomb.

In the two Windows of the Stair-Case, and in four Niches (one on each Side of the Windows) are Six Statues.

In the first window is the statue of Livia, wife of Augustus, bigger than the life, sitting in a Chair, one hand supported by a Patera, to shew that she was honoured as Pietas, in which
character

character she is also seen on a Medal, the Drapery very natural.

In the Niche on your left Hand.

Saturn with a Child smiling on his hands as it looks up at him.

In the Niche on your right Hand.

Bacchus clad with an intire Skin, the head of which appears on his breast, his Sandal is fixed in a manner differing from others.

In the other Window.

The statue of Didia Clara, daughter to Julian, bigger than the life, sitting in a Chair; she holds a senatorial Roll in a genteel posture; the drapery of her cloathing very fine.

In the Niche on your left Hand.

A Shepherd playing on the Flute, admired for the action of his Fingers, a Goat standing by him.

In the other Niche.

The Foster Father of Paris, with the Phrygian Bonnet and Shepherd's Coat of Skins.

In

*In the Passage leading into the Billiard
Room.*

Begin on your left Hand.

The busto of Cleopatra, Alexander the Great's Sister.

The statue of Diana; she has a Crescent on her head, holds part of a Bow in her left hand, and takes an Arrow with her right out of her Quiver.

A statue of Ceres, a Cornucopia in her right hand, in her left she holds Ears of Corn and a Poppy; a very genteel Figure and fine Sculpture.

The busto of Mutidia, daughter of Marciana.

On the Opposite Side.

The busto of Possidonius, Preceptor to Cicero.

The statue of Andromeda chained to the Rock.

The statue of Mercury with all his three Symbols, Wings, Caduceus, and a Purse in his hand held up; he has Wings also at his heels as well as at his head.

A statue

A statue of a Boy ; he is dancing and playing on Musick.

The busto of Heraclitus.

In the Window.

A square Urn of the Emperor Probus and his Sister Claudia ; their names are in a square in the centre of the front ; there are Festoons at the sides of the Inscription ; over it is an Eagle standing upon a Festoon of Fruits, from out of whose wings come two Serpents ; they are folded up in ringlets, with their heads directed towards the head of the Eagle ; at the bottom is a Tripod with a Griffin on each side of it ; at each Angle of the front is a wreathed Column ; the Angles next to the back part are fluted Pilasters, between which and the Columns is a Laurel Tree ; in the Pediment of the cover are two Birds, that hold in their bills the ends of a string which tyes a Wreath of Laurel ; on the top of the cover are, in Alto-Relievo, the Emperor and his Sister.

On the right Hand of the Window are the Bustos of

Isocrates, Sulpitia Poeta in Porphyry, Persius the Poet, Seneca, and Pythagoras.

On the other Side.

Colatinus, fellow consul with Brutus.

The Billiard Room.

The left hand, on a white Marble Table, three statues.

Pomona sitting in a Chair on a Cushion.

A Figure recumbent, leaning on a Sea Dog, and representing the River Meander.

Hercules killing the Serpents.

In the first Window.

The statue of Mark Anthony, the Orator, very much admired.

BUSTOS *between the first Window and the second.*

Tullia, daughter of Cicero.

Julia Domina, wife of Septimus Severus.

Alexander Severus.

In the middle Window.

The statue of Bacchus, very fine ancient Sculpture, adorned in a particular manner with Poppies, the Poppies hang as a belt from both shoulders as low as the knees.

BUSTOS

BUSTOS *between this Window and the next.*

Galba, Geta, Lucius, Vitellius Pater.

In the third Window.

The statue of Venus, standing in a very genteel easy posture, holding a Vase, which she has emptied, resting her elbow of that Arm on a Pillar.

On the other Side of the third Window.

The Bustos of Nerva, Arsinoe the mother, and Cælius Calvus.

On a white Marble Table of the same Length of that on the other Side of the Room, are three Statues.

Hercules wrestling with Antæus.

A very fine Greek statue of a River, represented by a beautiful Naiad sleeping on the Bank, with a genteel turn of her body, the Linen covering her very decently; 'tis a River in Egypt running into the Nile, because in the front an Ibis appears about the running water, which has seized a young Crocodile.

A young Bacchus smiling, Grapes growing up a Tree.

On the Chimney Side, seven BUSTOS; they are,

Horace the Consular, Drufilla, Ptolomy brother of Cleopatra, Pallas, Ænobarbus, a Priest of Cybele, Lyfias the Orator.

Over the Doors two BUSTOS.

A Greek Cupid with Agate Eyes.

Gryphina, daughter of Ptolomy Euergetes.

P I C T U R E S.

Sufanna and the two Elders *Guercino.*

Fowls *Hundecouter.*

The Virgin, our Saviour, St. John, a Lamb and a Dove *Gennari.*

Country People, and several sorts of Birds *Griffier.*

In the White Marble Table Room.

Begin on your Left Hand.

Four pictures in Crayons, (by Mr. Hoare of Bath.) The first is of the Rev. Mr. Woodroffe of Winchester; the next is of Mrs. Wrettle, Governante to the Countess of Pembroke; the third is of Philip, Earl of Pembroke, from *Vandyke*; the fourth is Sir Andrew Fountain.

Over

Over Mr. Woodroffe, a Nativity

Carlo Cignani.

Over the last a half length of St. John

Giacinto Brandi.

St. John, preaching in the Wilderness, containing twenty Figures as big as the life. In it are the faces of *Tintoret* and *Titian*; it cost Earl Philip six hundred pistoles

Palma.

Over Mrs. Wrettle, the Virgin, our Saviour, St. John and St. Catherine.

Procacini.

Over the last, the Virgin and our Saviour

Il Frate.

In the Window is the

Statue of Isis. She has the Flower of the Lotus on her head. She is in a position bending, and her whole Legs and Arms appear round, not as commonly in Egyptian statues, which were strait and formal, shewing only the Feet. This was reckoned the oldest, and (by the Mazarine Catalogue) the only one known with that improvement. It is a Group, for she holds, betwixt her Knees, Osiris, her husband, in a Coffin open, in one of whose hands is a Pastoral Staff, crooked at the end as a Shepherd's. In the other hand he has an Instrument of Discipline like a whip, the Symbols of Power to protect and punish. On his head

is

is the antientest Diadem or Mitre, being triple, yet not as the Pope's Crown, but rather like the Mitre of Bishops, only with three points instead of two at the top; Orus, her Son, is about her Neck. There are a great Multitude of Hieroglyphicks quite round the bottom, and behind the statue.

Over Philip, Earl of Pembroke, the Money-Changers and People with the Doves in the Temple *Feti.*

Over the last, the Roman Charity *Petro Dandeni.*

Views of Covent-Garden and Lincoln's-Inn-Fields, as they were originally designed by *Inigo Jones.*

Over Sir Andrew Fountain, a Landscape with the Angel, Hagar and Ishmael *Poussin.*

Over the last, the Virgin, St. Ann, old Joseph and our Saviour, who is putting a Ring on St. Catherine's Finger *Julio Romano.*

A Friar and a Nun *Aldegraef.*

The Salutation of the Angel to the Virgin *Fran. Dani.*

A Piece of Still Life, of Fowls, and a young Boar *Gabriele Salci.*

St. Jerome *Borgiano.*

Over

Over the Doors.

The busts of Hesiod and Phædra.

On an English Alabaster Table.

The statue of Cupid asleep.

A white marble table, 10 feet 8 inches long, 4 feet 6 inches wide, and 4 inches thick.

The Chapel Room.

Homer, Plato, Anacharsis, (over a marble Chimney-piece of *Inigo Jones*) Mary Fitz-William, Countess of Pembroke, Socrates, Aristotle.

Dido, Terence, Vibius, Volufanus, a bifrons of Cecrops and his wife, in memory of instituting marriage; leaves of sea-weed on his beard, in memory of his coming by sea from Egypt.

M. Junius Brutus, Tiberius, Livy.

A bifrons, two young women, their countenances different, and so are their curled locks; one has a diadem, the other a triple contexture of her hair elegantly tied.

Plautilla, Sextus Pompey, Themistocles, Lucius Antonius, Annus Verus.

Over the first Door.

Curius Dentatus.

Over the Door leading into the Chapel.

Gordianus.

On the Window in the Chapel is painted

William, Earl of Pembroke, and his two sons. In another pannel is the Countess of Pembroke, who was Ann Parr, sister to Queen Catharine, the last wife to King Henry VIII. There is with her their daughter, whose name was Ann, married to Francis, Earl of Shrewsbury.

Over the Door leading to the Cube-Room.

The busto of Domitia.

*Begin the Pictures with those over the Busto of
Homer.*

- | | |
|--|--|
| A Nativity | <i>Giacco Triga.</i> |
| Thirty of the chief Reformers | By a Disciple of <i>Carlo Maratti.</i> |
| The Flight into Egypt | <i>Ventura Salembeni.</i> |
| The Virgin, Our Saviour, St. John and an Angel | <i>Benardino Gatti.</i> |
| The Head of an old Man | <i>Augustin Caracci.</i> |
| The Devil tempting Our Saviour | <i>Paris Alfano Perugia.</i> |
| Christ in the Manger | <i>Calandrucchi.</i> |
| Lot and his two Daughters | <i>Francesco Chini.</i> |
| | Two |

Two Cupids holding a third upon their hands as carrying him, another boy lying down by them; by *Sirani*.

The Virgin, old Joseph, Our Saviour and Elizabeth; by *Girolamo di Sermoneta*.

On the Window-side begin on the Left Hand.

Five Soldiers, two expressing great fury to tear Christ's coat, another is gravely interposing as if he were persuading them to cast lots for it, by *Annibal Caracci*.

Noah with his family and animals going into the ark, by *Bassano*.

The Virgin with Our Saviour in her arms, Joseph is looking on them, by *Guercino*.

When you enter the South Front towards the Garden (which whole Front is a beautiful Building of Inigo Jones) pass through the Cube Room into the Hunting Room, the last Room at the Western End of that Front, and then begin from the Busts on your left Hand.

Julia, incomparably fine Greek sculpture, and (as several others in this collection) of Parian marble. She was wife to Agrippa, daughter of Scribonia, third wife to Augustus.

Antonia, wife of Drusus the elder. The linen of this bust is very natural.

Berenice the mother ; her hair in a particular manner.

Balbinus.

The next are two statues, then proceed on with the busts.

Faunus finely twisting his body by looking down over his shoulder at his Leopard, by *Cleomenes*.

Cupid, when a man, breaking his bow after he had married Pŷche, by *Cleomenes*.

Plotina, wife of Trajan. Berenice the daughter.

Annia Faustina, third wife of Heliogabalus ; very fine like that of Antonia.

Mago, the famous Carthaginian.

Titus, Faunus, Jupiter, Julia daughter of Titus.

On a Yellow Antique Marble Table.

A Group, Cupid and Ganymede ; Ganymede is sitting and resting against the stump of a laurel. It is rare to see the distinct form of the seven pipes, as here expressed. Cupid is very attentively looking on and reaching his hand out toward the pipes, as if to instruct Ganymede how to play.

On the pannels of the Wainscot are painted eighteen different sorts of Hunting, by *Tempesta, Junior.*

Bustos in the Cube Room:

Begin on the Left Hand coming out of the Hunting Room.

Massinissa King of Numidia, with the African bonnet on his head, the upper parts of two Dragons, and the head of Medusa on his breast-plate.

Aventinus son of Hercules, the head of a Lion's skin, making the covering for his head, and the two fore paws tyed in a knot upon his right shoulder; an elegant performance.

Iotape, wife to Antiochus Comagena.

On a Porphyry Table.

Apollonius Tyanæus, the head and bust of one piece of marble. It is very lively in the attitude, his arm is tucking his garment about him.

On a Porphyry Table.

Poppea, Nero's second wife, her right hand is holding up part of her garment.

Semiramis, at the bottom of the bust are two little Cupids.

Berenice the mother ; her hair in a particular manner.

Balbinus.

The next are two statues, then proceed on with the busts.

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Cupid, when a man, breaking his bow after he had married Psyche, by *Cleomenes*.

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On a Porphyry Table.

Poppea, Nero's ſecond wife, her right hand is holding up part of her garment.

Semiramis, at the bottom of the buſt are two little Cupids.

Lucanus, the head and bust of marble, fine sculpture.

Cæsonia, the busto all of transparent alabaster, fourth wife of Caligula.

Augustus, of Parian marble.

On a Jasper Marble Table are the following three things.

A Nuptial Vase, representing the whole ceremony of a Greek Wedding, from the beginning of the sacrifice to the washing of the bride's feet; it is very fine work.

The Statue of Diana of Ephesus; the head, hands, and feet black, the rest white marble, as described by Pliny.

A Roman Urn, variety of very fine work all round it, of figures, foliages, birds, &c.

Prusias King of Bythinia, excellent sculpture, pairs with that of Augustus.

Metellus no beard, by a very fine Greek sculptor, all of a piece down to the navel; the only one which shews the ornament of a chain, which is of very rich work; on his breast-plate is an elephant, a laurel quite round the outside of it, the consular medal with an elephant on the reverse, the head of that is bearded, supposed to be a divinity, with the name only of
Metellu

Metellus ; the elephant is in memory of the victory he gained over Jugurtha, King of Numidia, upon which he obliged him to deliver up all his elephants to the Romans.

Messalina, fifth wife of Claudius, of hard saline marble ; she has a confident air agreeable to her character ; the marble of her cloathing very naturally represents a fine striped silk.

Octavia, the first wife of Nero, of fine coloured marble, her head dress also very fine, with leaves and ears of corn bound round upon her hair. This bust, and that of Poppæa, are both very curious.

On a Marble Table (the Produce of Mount Edgcomb) are the five following things :

An ancient Greek triangular altar to Bacchus ; on one side Silenus holds a torch inverted in his right hand, in his left a basket full of fruit ; on another side is an attendant of Bacchus dancing with one foot up, and a Thyrsus in his right hand ; in his left hand a bowl and the skin of a beast on his arm ; on the other side is a Bacchus dancing in a long thin garment.

Upon this altar stands a little statue of Bacchus, with grapes and with the snake, the peculiar symbol of the Egyptian Bacchus, who invented medicine, and was said to be the Sun and Apollo.

An Alto Relievo of Pyrrhus, the son of Achilles; it is an oval, and has a splendid aspect as of a very large gem, the face is porphyry, which the Cardinal Mazarine so much valued as to finish his dress with a helmet of different coloured marble.

A square altar, each of the sides has a divinity, Jupiter, Mars, Diana, and Juno; this was one of those altars for a private room.

Upon this altar stands a little statue of an ancient priest with a Phrygian cap, sacrificing a hog to Isis.

Vespasian, Trajan, Tmolus an ancient Lawgiver and founder of a colony in the time of Apollo, fine sculpture and much adorned; this stands upon a grey granite table which belonged to a temple, and was for the sacrificing of lesser animals, as birds, &c. that the blood might not run over the edges; it has a remarkable channel as big as to lay one's finger in, round the utmost edge of the four sides of the flat next the moulding, and in the middle of one of the channels is a hole for the blood to run through.

Claudius, Pyrrhus King of Epirus, with a noble air; it has a dragon on the helmet, and on his breast-plate there is a head with wings; it is like the head of a bat.

Begin the Pictures with the two double half lengths, which are between the two last bustos, then the two double half lengths on the other side of the Door.

Mrs. Killegrew and Mrs. Morton; celebrated beauties *Vandyke.*

Mr. James Herbert and his wife *Sir Peter Lely.*

The Earl and Countess of Bedford *Vandyke.*

The Countess of Pembroke (mother of Earl Thomas) and her sister.

Henry Earl of Pembroke, when about 17 years of age.

William Earl of Pembroke, elder brother to Earl Thomas.

Lady Catherine, eldest daughter to Earl Thomas, (was married to Sir Nicholas Morice) and her brother Mr. Robert Herbert.

Thomas Earl of Pembroke, when Lord High Admiral.

Our Saviour, and the Woman of Samaria *Gioseppe Chiari.*

The Countess of Pembroke, first wife of Earl Thomas.

The Virgin, Our Saviour, and Joseph reading; there are also several boys in different actions

Gennari.

In

In the Ceiling.

Dedalus and Icarus

Joseph Arpino.

On the Bottom Pannels of this Room is painted the History of the Countess of Pembroke's Arcadia, Written by Sir Philip Sidney. By the Brother of Signior Tommaso.

In the Great Room.

Begin the Pictures with the celebrated Family Piece.

This consists of ten whole lengths, the two principal figures (and these are fitting) are Philip Earl of Pembroke and his Lady; on the right hand stand their five sons, Charles Lord Herbert, Philip (afterwards Lord Herbert) William, James and John; on the left, their daughter Ann Sophia, and her husband Robert Earl of Carnarvon; before them Lady Mary, daughter of George Duke of Buckingham, and wife to Charles Lord Herbert; and above in the clouds are two sons and a daughter who died young: This, and all the other pictures in this room are by *Vandyke*.

On the right hand of the great picture, over a door, is an half length of King Charles the First;

First; and on the left hand, over a door, an half length of his Queen.

On the Chimney Side.

A whole length of William Earl of Pembroke, Lord Steward.

A whole length of the first Lady of the second Earl Philip.

Three children of King Charles the First.

Whole lengths of the Dutchess of Richmond, (first married to Charles Lord Herbert) and Mrs. Gibson the dwarf.

A whole length of Earl Philip, who is in the great picture.

Over a Door.

A half length of the Countess of Castlehaven.

Over another Door.

A half length of the second Earl Philip.

On the Garden Side.

A whole length of a daughter of the Earl of Holland.

A whole length of the Duke of Richmond.

The paintings in the ceiling represent several Stories of Perseus. By Signior Tommaso.

Begin

Begin the Busts on the Left Hand the Chimney Side.

Marcellus, the famous Consul.

Drusus the Elder, Brother of Tiberius.

Lucius Verus Cæsar.

Marcus Brutus, of the best Greek Sculpture.

Caius Cæsar, upon a green antique Marble Table.

Hadrian.

Upon the Chimney Piece, two in Copper.

One Commodus, the other Polemon.

Constantine the Great, of better Work than was common in that age, as are also a few of his medals.

Lucius Cæsar, brother to Caius Cæsar, upon an agate table.

Julius Cæsar, oriental alabaster, noted as may be seen by what is seen of it in Valetta's collection. The marble of the breast-plate is of the colour of Steel.

Antinous; Sept. Severus; Horace, in Porphyry, mentioned also in Valetta's collection; Fabretti, in his Comment, gives good reasons for its being Horace.

Marcus

Marcus Aurelius, Antoninus Pius.

Cicero, of touchstone, with the Cicer.

The following bustos on the Garden Side are all of White Marble, and the Terms upon which they stand are of coloured Marbles.

Artemis or Diana; her hair tied behind her not to hinder her shooting; the air of the whole bust is like the upper part of the celebrated Statue of this Goddess, and thought to be by the same Sculptor. This (as several others) has in Greek letters, the Greek name on it.

Marcellus the younger; Cassandra, daughter of Priamus, she was a Prophetess and had a temple, and therefore wears a peculiar head-dress with several bandages.

Bust of Martin Folkes, Esq. upon a red Egyptian Granite Table.

Ammonius, with a Greek inscription upon it.

Arfinoe the Daughter, Germanicus, Coriolanus.

Busto of Sir Andrew Fountain, upon a Lapis Lazuli Table.

Scipio Asiaticus, Caracalla, Vitellius, and Alcibiades.

*The Lobby between the Great Room and
the King's Bed-Chamber.*

*Begin the Pictures with that over the Door, next
the Bed-Chamber.*

An old Man with some sort of sweet-meat in a pot, which he sells to the children; there are six about him; an extraordinary pleasure appears in all their countenances. By *Fran. Hales*.

*There are four more pictures on the same side, begin
at the lowest.*

Some Dutch people playing at draughts, a woman by them cutting bread and butter for a boy who is saying grace, by *Egbert Hemskirk*.

A young Woman with a Shock Dog, by *Correggio*.

A Piper, by *Giorgione*.

A Madona, by *Carlo Dolci*.

The Side over against the Window.

Neptune and Amphitrite, with several other figures, by *Luca Giordano*.

Under

Under the last are four pictures, begin on the Right Hand.

Bacchus with a bowl in his left hand, his right arm resting on a vessel, an old man emptying a basket of grapes into a vat, a woman and boys with two baskets of fruit, by a Scholar of *Raphael*.

Two pictures, composed of different sorts of marble, out of the Duke of Florence's collection.

Christ in the Virgin's arms, St. John is kissing him, Joseph is looking on them, by *Sciadone*.

Over the Door, next to the Great Room.

Christ raising Lazarus from the Dead, by *Seb. Ricci*.

On the same side are four pictures, begin with the lowest.

King Richard II. &c. An elegant representation of the King (in his youth) at his devotion, painted on two tables. In one he is represented kneeling by his three patron saints, St. John Baptist, King Edmund, and King Edward the Confessor, having a crown on his head, clad in a robe adorned with white Harts and Broom-Cods, in allusion to his mother's arms, and his own name of Plantagenista. Thus he is praying to the Virgin Mary with the infant in her arms
(on

(on the other table) surrounded with Christian virtues, in the shape of angels, with Collars of Broom-Cods about their necks, and white Harts on their bosoms; one holding up a banner of the cross before them, and on the ground are lillies and roses.

St. John Baptist holds a Lamb in his left arm; K. Edward the Confessor holds a ring between the thumb and fore-finger of his left hand; King Edmund holds an arrow in his left hand; all their right hands are directed to King Richard, as presenting him to Our Saviour, who inclines himself in a very kind manner towards them. There are eleven angels represented each of them having a wreath of white roses round their heads. The disposition of their countenances, and action of their hands, is designed to shew that their attention is employed about King Richard. On the Glory round Our Saviour's head you may see the cross represented in it, and round the extremity of the orb are small branches of thorns. On two brass plates on the bottom of the picture is engraved

Invention of Painting in Oil, 1410.

This was painted before (a), in the beginning of Richard II. 1377. Hollar engraved and dedicated it to King Charles I. and calls it Tabula

(a) See Walpole's Anecdotes, Vol. I. p. 23.

Antiqua of King Richard II. with his three Saints and Patrons, St. John Baptist, and two Kings, St. Edmund, and Edward the Confessor.

A Half Length of Titian, by *Himself*.

A Pair, Ruins, Landscapes and Figures, by *Viviano*.

On the Garden Side.

Buildings Perspective, and Figures, by *Seb.* and *Marco Ricci*.

Under the last are three Pictures, begin on the Right Hand.

St. Sebastian shot with Arrows, by *Benedetto Luti*.

A Nativity, by *Jan Van Eyck*, 1410.

Ruins and Figures, by *Paolo Panini*.

B U S T O S.

Begin at the Door next the Great Room.

Marcus Modius; a very fine bust with a Greek inscription upon it. *Afinius Pollio*.

On a black and yellow-coloured marble table, an Alto Relievo of the present Earl of Pembroke when ten years old, by *Scheemakers*.

Seneca, Sappho, with the bandage as deified, of the finest marble like ivory, the last perfection

of Greek Sculpture; white as at first making, because (with several here) found in a vault.

The King's Bed-Chamber:

Over the Chimney.

The Half Length of a Gentleman, supposed to be Prince Rupert, by *Vandyke*.

On an antique Marble Table.

Marcus Aurelius on Horseback, made at Athens, and so esteemed that the Sculptor was sent for to Rome to make that which is there in copper as big as the life. The person is in the same posture, but this a Macedonian horse, small, and of marble; to prevent the breaking, Cardinal Mazarine had one side cemented to a marble, which comes out at the bottom, squared as a pavement, on which the horse is as walking.

The Corner-Room.

Begin with that over the Door next to the King's Bed-Chamber.

Narcissus seeing himself in the water. There are seven Cupids in various actions, by *Poussin*.

On the same Side are seven more Pictures, begin with

Andromache fainting on her hearing of the death of her husband Hector. Here are twenty-five Figures, by *Primaticcio*.

Three

*Three Pictures under the last, and three at the end,
begin with that next to the Door.*

A Man forcing a Boy to take physick, by
Bambocci.

The Head of Mieres, by *Himself.*

Midas's Judgement *Philippo Lauri.*

A young Woman holding a Candle *Schalken.*

Mars and Venus *Vanderwerfe.*

St. Anthony *Correggio.*

On the Chimney Side.

An Herdsman with Cattle, as big as the life, by
Rosa di Tivoli.

A Carpet, and a large Boar's Head *Maltese.*

The Countess of Pembroke, and Lord Herbert,
afterwards Earl of Pembroke, when very
young *Mr. Hoare of Bath.*

The Virgin, Joseph, Elizabeth and Christ, who
is putting a ring on St. Catherine's Finger
Anguisiola.

Pyrrhus brought dead out of the Temple. They
are putting him into his Chariot. Several
Figures appear in great surprize *Pietro Testa.*

*The Side next to the outer Court.—Begin with the
upper one betwixt the Window and the Door.*

The Discovery of Achilles *Salviati.*

In the Arundel catalogue it is said, that his lordship desired *Rubens* to paint for him a fine finished closet-picture, which is this picture, being on an old Flemish board, most beautifully coloured. There is a group at bottom of nine angels, all in different postures, as raising the cloud under the Virgin Mary. There are several pretty cherubims heads at the side and at the top. It so much pleased *Rubens* that he said he would make a great picture after it, which he did at a church in a convent at Antwerp, where he has added apostles, as big as the life.

Belshazzar's Feast. A multitude of figures. A great astonishment appears, in all the company at the table, by *Old Frank.*

Judith putting Holofernes's head into a scrip, which is held open by her maid, by *Mantegna.*

On the other Side of the Window, begin at the lowest.

Our Saviour about two years old, sitting on a stone, a lamb is standing by him and licking his hand, in which he holds a string which is tied to the leg of a dove, which sits in a little open-worked basket. There are two other figures. The rays from the glory round our Saviour's head strike a fine light upon them. One
of

of them has her hand upon the Dove, by
Paola Mattei.

Christ from the Cross, two Boys holding up the Arms, and the Virgin devoutly stretching out her hands. At a distance appear the three crosses, and a group of little figures with a horse. It was made for Henry II. King of France, which he gave to his mistress, Diana Valentinois, and therefore two Vs. are on a palat hung on one of the trees, and on the painted flat frame, in one corner are the arms of France, in another a monogram of the first letters of their names; the other two corners the emblems of Diana, three half moons in one, a quiver and bow in the other.
Michael Angelo.

A Madona, very fine, with seven stars round her head
Carlo Maratti.

The Garden-Side, begin on the Left Hand of the Window.

Bacchus on an Altar in the Wood, many figures about it celebrating his mysteries, and shewing a great spirit, in different, postures. The light darts through the wood in a most agreeable manner.
Salvator Rosa.

An Assumption of the Virgin.

On the other Side of the Window, begin with the biggest.

Ceres standing with a most genteel air, holding up Wheat. Given by the Duke of Parma to the Earl of Peterborough, when he conducted James the Second's queen to England, by
Parmegiano.

Christ taken from the Cross, ten other figures with strong expressions of the solemnity. The Virgin has her right hand under our Saviour's head, as lifting him up, while *Joseph of Aramathea* (who is richly dressed) is wrapping the linen-cloth round him. Behind Joseph are two men, one of them has the superscription in his hands, and the crown of thorns upon his arm; the other is as talking to him, pointing with one hand to the Virgin and the other towards Joseph. On the other side is St. John with his hands folded together, and shews great concern. Mary Magdalene is wiping off the blood, and wrapping the linen round our Saviour's feet. Mary, the sister of the Virgin is as speaking to Nicodemus, who is as giving directions about the spices. Behind them are two men, one holds the nails taken from the cross, the other holds the hammer and pinchers. Here is also the tomb shown, and the people rowling the stone from the entrance of it, and mount
Calvary,

Calvary, with bones and skulls scattered about where the crosses stand, with the view of the multitude returning into Jerufalem ; at a distance a landscape, with rocks, &c. *Albert Durer.*

Three by the Door, begin at the lowest.

Venus and the three Graces *Andrea Camassei.*

The Descent of the Holy Ghost *Salembeni.*

The Virgin with Christ in her Lap
Doffo da Ferrara.

Three by the Window, begin at the lowest.

Day represented by Apollo riding upon a Cloud, drawn by four Horses ; Night represented by a Figure with dark Wings and Poppies round her Head. By her are two Owls flying.
Solimene.

Christ taken from the Cross *Figino.*

Christ in the Virgin's Lap, he holds St. John by the hand *Lorenzo Garbieri.*

In the Cieling the Conversion of St. Paul. St. Paul is struck from his Horse, he and his Company appear in great surprize

Luca Giordano.

*On a Table whereon Cards, &c. are represented,
is the Statue of*

Morpheus, the God of sleep, in black Touchstone, his Head wreathed with Poppies, and a Poppy in one hand.

In the Closet.

*Begin the Pictures with that over the Door-Case
leading into the inner Part of the Room.*

The Virgin with Christ about four years old, as big as the life, standing by her, a figure as graceful as Raphael Urbin. The Virgin is as talking to St. John. More backward, at her right side, is a Woman with a Child in her Arms, both with graceful countenances. A little figure of a Saint is praying at a distance in a corner of the Landscape, and an Angel in the Clouds *Andrea del Sarto.*

The Virgin; our Saviour is resting his Head and right hand on her Bosom *Bloemart, jun.*

A Landscape, Cattle, and Travellers, Horses with Packs *Berchem.*

A Shepherdes in a Straw-Hat, representing the Princess Sophia *Gerard Honthorst.*

A Landscape

- A Landscape with Figures *Orizonte.*
- A Flemish School. The Painter commonly called *the little Vandyke* *Gonfales.*
- St. Sebastian shot with Arrows *Paolo Veronese.*
- Christ lying on Straw in a Manger *Vandyke.*
- The Prodigal Son going abroad *Wouverman.*
- Christ astride upon a Lamb, is held by the Virgin, old Joseph is looking on and leaning on a Staff *Francisco Penni.*
- The Virgin with Christ in her Lap *Raphael.*
- A Landscape with Rocks, Water and three Travellers *Bartolomeo.*
- The Prodigal Son returning home *Wouverman.*
- Magdalene, as a Penitent, overlooking the vanities of the world. Below her are six Boys as Cupids; they are handling of Jewels, &c. *By a Scholar of Guido.*
- The Virgin reading, with Christ in her Lap *Albano.*
- A Landscape, with a Man carrying a Fishing Net *Francesco Bolognese.*
- Over the Door, Mary Magdalene *Titian.*
On

On the Bow-Window and Chimney Side, as you go round, begin with the lowest Pictures.

The Virgin holding Christ in her Lap, St. John has led a Lamb to him. Christ is looking at an Angel below on the ground gathering Flowers; old Joseph is higher up, with an Ass by him *Cantarini.*

Our Saviour ascending, with the four Emblems of the Evangelists at the Bottom of the Clouds, two Angels are supporting his Arms *Giulio Romano.*

Apollo fleaing of Marfyas *Piombo.*

Two whole lengths of two Kings of France, Francis II. and Charles IX. *Fred. Zuccherò.*

King Edward VI. *Hans Holbein.*

Christ kissing St. John, by *Andrea Salaino*, Scholar of *Leonardo da Vinci.*

The Women bringing the little Children to Christ *Sebastian Bourdon.*

Three Children of King Henry VII. Arthur, Prince of Wales, Henry about three years old (was afterwards King Henry VIII.) and Mary, who married the King of France

Hans Holbein, the Father.

The

The Virgin and old Joseph teaching Christ
to read *Benardino Gatti.*

The Virgin, with Christ in her Lap. St.
John has hold of his right foot with his right
hand *Gio Bat. Vico.*

The Nativity *Pontormo.*

Isaac blessing of Jacob *Lazarini.*

The Virgin with Christ leaning the back part
of his Head against her Breast. He has a Bird
in his right hand *Crespi.*

Christ in the Virgin's Arms, the Straw below,
three Angels are looking on *Carlo Maratti.*

The Virgin, exceedingly fine, the veil paint-
ed with Ultra Marine, *Maria di Fiori* painted
the Flowers with which the Virgin is surrounded
Carlo Dolci.

Our Saviour taken from the Cross, the Virgin
shews great concern; there are three other Fi-
gures by them, and Angels in the Clouds
Valerio Castelli.

The Marriage of Joseph with the Virgin
August. Tasso.

The Holy Family, Saints represented pray-
ing at the bottom of the picture *Pietro Pietri.*

In the Cieling, Venus's Birth, she is rising
out of the Sea, the three Graces are attending
her;

her; there are also five Cupids in different actions
Lorenzino da Bologna.

*On a Table of black and yellow Marble, whereon
 Cards, &c. are represented, lyes*

A Statue of Cupid asleep.

In the Inner Part of the Closet.

Begin on the left Hand.

The Flight into Egypt *Giovanini:*

The Nativity *Theodoro.*

The Circumcision of Christ *Paolo Fiorentino.*

Abraham's Steward putting the Bracelets on
 Rebecca's hands at the Well *Pietro Bambini.*

A Landscape *Claude Lorrain.*

The Virgin holding our Saviour by his arms,
 St. John embracing him, old Joseph is reading
Lodovico Carracci.

The Judgement of Paris *Rotenhamer.*

Eight small bustos upon gilded mask Trusses.

*Begin with that on your right Hand of the last
 Picture.*

Tithonus, Divinity of the Morning.

Venus

Venus of Medici.

Bacchus, very beautiful Work.

Crispina Wife of Commodus.

Fauna, (the female Divinity of Faunus is very rare.)

A Pantheon of a peculiar Marble, and in the old Termini way, it has the Symbols of *Ammon*, *Mavors*, and *Thoth*.

Epicurus, valued by Cardinal Mazarine, there being no other of him.

Achilles, adorned at the Breast, having Rams on his Helmet, a young Face, small and very neat work.

This room is the East end of *Inigo Jones's* Building, the whole of which is esteemed a very compleat piece of Architecture. From the windows of these apartments is the following view. The Garden, or rather a beautiful Lawn; planted with various trees. The River which Earl Henry much enlarged. The Bridge which the said Earl built from Palladio's design. Between some fine large Cedar trees, a fall of water by the Stable Bridge. A Piazza (the front of the stables) by *Inigo Jones*. A Wood in the Park upon a Hill, on which stands in one part, a thatch'd House, in another, an equestrian Statue of Marcus Aurelius upon an Arch; the prospect

prospect on that side being terminated with the Plain or Downs, on which are the Horse-Races. The Engine House, with two ornamented fronts, one front towards the house, the other towards the Park. The cold Bath, and upon it a compleat cast of the fine Statue of Antinous at Rome. An Arcade, the front of which was originally the front of a Grotto, by *Inigo Jones*. Not only the Spire, but the whole West front of Salisbury Cathedral. Clarendon Park and places adjacent.

At the Bottom of the Geometrical Stair-case.

The Urn of Horace, on one side of which is this Inscription.

D M
H O R . F L A C C . P I I S M A R
P A M P H . M I N F A F E C I T .

Diis Manibus Horatii Flacci, the other Letters to *Fecit* probably relate to the person who had the urn made, but they were defaced, and since mended, as they thought they saw the traces of former letters; the other part is the Apotheosis of a Lyric Poet. There is a Woman in a loose garment holding a burning Torch, as one of the Muses; another holds a Lyre in her left hand and a volume in her right, which she offers to a third Woman with large wings representing Fame: near them stands a great Altar adorned

adorned with a crown ; in an obscure corner fits a figure with his head reclined, which some think may be Momus or Zoilus ; they are genteel figures and elegantly cloathed, it is Basso-Relievo.

In the Stone Hall.

Begin on the right Hand from the Stair-case.

A little Statue of a Boy, as darting himself to catch something on the Ground.

A Sarcophagus ; in a round in the front is the busto of a Man ; it is remarkable, 1st. That the physiognomy by the Sculptor is unfinished, as they purposely did to show that man could not hit the likeness of the splendor they appeared in after they were descended to the Elysiun. 2dly. This has the ornaments of two Cornucopia's to show the plenty of fruits, &c. which they enjoy in the Elysiun Fields. 3dly. The right hand appears with the two Fingers farthest from the Thumb depressed or debased, holding up the Thumb and the other two Fingers, as was the ancient custom when they saluted others and wished them happiness, as he is here supposed to do at his dying. 4thly. This is also distinguished by a little rising in the bottom at the head to show that it was to lay in the body whole.

Upon

Upon this Tomb is a Janus fixed on a Term.

An Alto Relievo, six figures, Nereides, and Tritons, and an horse.

A Basso Relievo, having an Inscriptio Boustropa, the writing in the successive lines going forward and backward; first from left to right, then from right to left, as they turn or guide oxen in the ploughing of lands. This was esteemed the most antient way of writing, and proves the great antiquity of this marble.

The statue of Apollo, of the finest Greek sculpture; he stands in a very genteel posture, with the middle of the bow in his left hand: it was found entire in the earth near Ephesus, in which were mix'd some minerals; which have given it a stain that makes it look like old ivory; his sandal is a fine representation of the antient shape and manner of fixing it.

An Alto Relievo, four Boys gathering and eating grapes.

The statue of Urania the muse, with her symbol cut on the plinth, with so reverend an air of old age, that Cardinal Mazarine would not suffer any part of it to be mended.

A very large Alto Relievo, weighing about a tun and an half, that was a freeze in a Greek Temple of Diana and Apollo; it represents
the

the story of Niobe, and her children, &c. Her
 are seven Sons and seven Daughters supposed to
 be hunting in the heat; and being ill, the fa-
 ther, mother, &c. come out of the shade, in
 which they are, and save two of them; all the
 figures and trees, especially the Horses on which
 the Sons ride, are so high, as that the heads
 and necks stand off without touching the marble
 behind. The Forest Cithæron in Bœotia, in
 which they are hunting, is finely represented, and
 at a distance by some of the trees, Sylvanus, the
 Divinity of the Woods, sits looking on with a
 grave concern. Here are twenty figures; Sylva-
 nus and three old Men, (the father and two
 uncles or tutors) and two old Women, (the mo-
 ther and a nurse or aunt,) seven Sons, seven
 Daughters; also five Horses; two of the youngest
 Sons are on foot, as are the Daughters.

The statue of Sabina Wife of Hadrian, fine
 Drapery.

An Alto Relievo, Faunus playing on two
 Pipes.

The front of Meleager's tomb cut off from
 the rest, of fine Greek marble with thirteen
 figures, besides a Dog and the Boar's Head;
 the whole history is represented from the first
 quarrel about the Boar's head, till the burning

of the fatal brand, and the carrying of him away to be entombed.

An Alto Relievo, the story of the Child stealing the Meat from off the Altar, through the Idol's mouth.

A small statue of Meleager, very fine Sculpture.

A large Alto Relievo, of a vestal Virgin.

An Alto Relievo, shewing the antient manner of eating; here Jupiter attended by Pallas is served by Hebe.

A small statue of Æsculapius.

In the Passage between this Room and the Breakfast Room some Pictures, but not of any consequence.

Breakfast Room.

Over the First Door,

The Port of Leghorn

Perspective.

On the right Hand of the Window.

A Boy with a Bird's Nest

Anto. Amorosi.

Christ with three of his Disciples, and Mary who is upon her Knees weeping upon the account

count of her Brother Lazarus being dead

Pietro Faccino.

On the other Side of the Window.

A Lady Rockingham, By Sir Peter Lely.

On the left Hand within the Screen.

Sir Charles Hotham.

Duke of Montague.

Barbara Countess of Pembroke (second Wife to Earl Thomas) with her Daughter Lady Bab. Herbert.

Mary Countess of Pembroke, last Wife to Earl Thomas.

Two naked Figures, one in the River, the other on the Bank *Cervelli.*

Cupid, in an angry manner wrenching his Bow from a Boy who has hold of it

Taruffi of Bologna.

St. John Baptizing our Saviour *Casalasco.*

A Triumph of Rome *Carto Caldor.*

The Story of Telethusa with her Daughter Iphis, &c. from Ovid B. IX. *Antonio Leti.*

Cephalus and Procris *Waterloo.*

Over the Door leading into the Corner Room.

Seven Boys playing at Blindman's Buff

Girolamo Denini.

In the Corner Room.

Begin over the first Door, then on your right Hand.

The Siege of Pavia *Hans Holbein.*

Our Saviour carrying his Cross
Luca Congiagio.

The Virgin with our Saviour in her lap; old Joseph is leaning on an altar, an Angel undrawing a Curtain
Timot. d'Urbino.

A Nativity; at a distance the Shepherds with the Sheep, an Angel in the Clouds
Disnigio Calvart.

An antique picture from the Temple of Juno; Juno is sitting by a Temple, there are coming to her, Pallas, Hercules, Diana, Apollo, Ceres, and Vertumnus, all with their Symbols in their hands.

Two Sea Pieces, one a Storm the other a Calm
Vande Velde.

The Piazzo Navona in Rome *Cassano.*

Two Battle Pieces *Bourgognone.*

Heroidas dancing before Herod
Alessandro Varotari.

In Crayon, a copy of the Princess Sophia. By Lady Diana Spencer, Daughter to his grace the Duke of Marlborough. The

The Offering after the Flood *Tommaso Luini.*

Tobias taking leave of his Father and Mother, the Angel is with him *Guercino.*

In the Front of the Chimney Piece is,

An Alto Relievo of eight Figures, besides a Dog and a Goat.

The Basso-Relievo Room.

An old Greek Mosaick tessellated work, the pieces of Marble of various colours, not only flat, but rising as the figures; it represents the Garden of the Hesperides.

An Alto Relievo, Bacchus drunk upon an As, held on by a Man and a Woman, a Man leading the As. There are thirteen figures besides the As and a Goat.

An Alto Relievo, a Priestess bringing a Sheep for a sacrifice. There are two altars, upon one there is a Fire, on the other an Idol.

An Alto Relievo, the Story of Clælia.

An Alto Relievo, a Rape of Neptune. Twelve figures besides two Horses.

An Alto Relievo, Silenus drunk; the Boys binding his arms and legs with vine-twist. Ægle is painting his face with a Mulberry. Sixteen figures besides an As.

A Greek Relievo of the very finest work, an oriental alabaster. Eleven figures besides a Dog. Those on the foremost ground Alto Relievo: It is of Ulysses, who is gone into the Cave to Calypso, where they are kneeling round a Fire. The Cave is within, a most beautiful ruin of architecture, which has a fine freeze of figures, several of which are on Horses. The other figures are of Ulysses's attendants, and spectators, some of which are got upon the Ruins.

An Alto Relievo, Curtius on Horseback, leaping into the Earth which opens with a Flame of Fire. It is of the finest work by a Greek Sculptor.

An Alto Relievo, two Cupids, one looks angry at the other whose Bow he has broken, which makes the other whimper.

An Alto Relievo, Europa on the Bull. There are four other figures.

An Alto Relievo, a Rape of the Centaurs. Eight Figures.

An Alto Relievo, Galatea riding on the Sea in a Shell drawn by two Dolphins. There are three other Figures.

A Greek Alto Relievo of very curious fine work. It is a female Victoria: She has a wreathed Corona in each hand, which she holds

holds over two Captives bound at her feet. There are a great many Weapons of War, with Armour and Ensigns, and a particular Trumpet.

An Alto Relievo, a Boy on a Sea-Horse, blowing on a Shell-trumpet.

An Alto Relievo, Venus, and Cupid sucking. She is sitting under a large rich carved Canopy. Mars is sitting by in rich accoutrements, by which we may distinctly see the antique manner of putting on all the parts, from the helmet to the very feet. There is a very particular emblem of a Cupid sitting, but his wings, tail and feet are like a Cock. At the bottom are two Doves billing, and a Cat defending herself from a Dog.

An Alto Relievo, Britannicus in Porphyry.

A very high Alto Relievo, of Marcus Aurelius and Faustina, as big as the life. This is upon a grey Moor-stone Table.

An Alto Relievo, two Cupids and four other Boys at Play.

An Alto Relievo, of Britannicus's Junia.

An Alto Relievo, Ariadne and Theseus. There are two other Figures and two Horses.

An Alto Relievo, Saturn crowning arts and sciences. Five Figures.

An Alto Relievo, Jupiter and Juno. Six other Figures bringing offerings.

An Alto Relievo, the three Graces.

An Alto Relievo, Diana with her favourite Stag, and two Dogs asleep.

An Alto Relievo, Endymion asleep, and Diana coming down to him.

An Alto Relievo, two Figures, one representing Painting, the other Sculpture; very fine Drapèry.

A Basso Relievo, Apollo and Diana destroying of Niobe's Children, by shooting Arrows at them. There are twelve Figures besides Apollo and Diana, and six Horses; very small neat work.

An Alto Relievo, Venus riding on the Sea in a Shell drawn by two Dolphins, attended by two Cupids. Above in the Clouds is her Chariot with two Doves.

An Alto Relievo, a Greek Woman dancing a Child upon her Foot, in Porphyry.

An Alto Relievo, Saturn, a small one, but very old, and of most beautiful work.

An Alto Relievo from a Temple of Bacchus. By the work it appears to have been in the time of the best Sculptors. What is remarkable is,
that

that the Thyrsus or Sceptre of Bacchus, has here the addition of Bunches of Grapes. There is a Vine shooting up from the bottom, which is of the very finest Sculpture.

Here are four Statues as big as the Life, and four small ones.

Venus picking a Thorn out of her Foot.

Cleopatra with Cæsarion, her Son by Julius Cæsar, sucking on her Lap. Her Seat is an Egyptian Improvement for softness, and so as to fit higher or lower as they pleased. The bottom has a Layer like short Bolsters, the next over them cross the contrary way, and so on to the height which they would sit. Her posture is very natural, and her locks hang gracefully on her Shoulders.

Venus holding a shell in her right hand, her left hand has hold of the tail of a Dolphin.

Venus and Cupid. He is begging for his shaft of arrows.

The little ones are upon four Terms.

Orpheus with his symbol.

Calliope, one of the Muses, with a roll in her hand; she invented Epic or Heroic Poetry.

Apollo with his three symbols, a Harp, a Quiver, and a Serpent.

Venus

Venus with a Dolphin at her foot.

Upon three little carved Trusses, three heads, two in bronze, young faces, the other a Janus.

Upon a table stained with figures and landscape. The statue of Venus asleep. It is about the bigness of the Hermaphrodite at Rome. It is a fine Greek sculpture, and appears much older than that, as is observed in the Cardinal's Catalogue.

In the Long-Room.

Begin over the Door, then on your Left Hand.

St. Peter and the Angel coming out of the prison
Stenwick.

An old Woman reading with Spectacles
Rembrandt.

A Concert of Musick
Nicolo del Abate.

A Magdalen
Pietro Damini.

A Landscape
Salvator Rosa.

Rape of Dejanira by Nessus the Centaur. Hercules is shooting at him
Carlo Cresti.

A Nativity
Taddeo and Fred. Zuccherò.

St. Michael's Church at Antwerp
Vanderheyden.

A Multitude of small Figures
Casteels.

Hercules

- Hercules killing the Bull *Paolo Parolino.*
- A Battle *Lucatelli*
- Hercules's Labours *Fran. Floris*
- Fish, and an old Woman giving a Cat some
milk. The Fish by *Snyder.*
- Achilles dragging Hector's Body round the walls
of Troy. A skirmish between the Trojans
and Greeks *Polidoro Caravaggio.*
- Weeds and Flowers, Butterflies and other In-
sects, a Snake and a Lizard *Vroomans.*
- A Country Family, a man and his wife and two
children, one of which is asleep in a cradle
Brauer.
- A Turkish Seraglio, Women and Eunuchs
Otho Venius.
- Three of Diana's Nymphs bathing, Acteon
looking at them *Giosep. del Sole.*
- Seven of Diana's Nymphs bathing *Girolino Peschi.*
- Four of Diana's Nymphs bathing, Acteon look-
ing at them *Sebastian Concha.*
- Two on the other Side of the Window.*
- Hagar and Ishmael, an Angel in the Clouds
Fran. Buzi.
- Jupiter, Cupid, and Psyche *Giosep. Arigoni.*

In the Little Room,

Where there is a Model of a 70 Gun Ship.

Over the Door next to the Ship.

Venus, Cupid, and a Satyr *Luigi Garzi.*

A Group of Figures with very odd Faces
Murillo.

A Landscape with Figures, and Severus's Arch
Claudi Ghisolfi

The Bugle Room:

R E L I E V O S.

Begin with that over the first Door.

An old Man like a Silenus, he is filling a basket with Grapes.

Then there are five between the Door and the Window, the three lower ones all relate to one subject.

A Bull with his head adorned with a mitre and fillets, the middle of his belly bound round with a ribband. He that sacrifices is naked with his head laureated, he leads the Bull with his right hand; the Popa, or Priest, follows behind laureated likewise, and cloathed from the navel

to his knees ; in his right hand is a sacrificing olla or pot, and in his left hand is the ax.

Two Priests, or Ministers of the priest as going before the victim ; one of them is playing upon two pipes, the other stands laureated prepared to do his office, with an earthen chalice or simpulum in his right hand, and a patera in his left.

Jupiter sits on the right hand of Juno, on Mount Olympus, with a thunder-bolt in his right hand, and embracing her with his left, who embraces him with her right hand, both naked to the navel ; before them is a fire blazing upon an altar, and a priest standing shod, with a very long robe and bare-headed, casting something into the fire.

Cleopatra with the asp in a covered vase ; she is here represented as having it ready, but does not shew it.

The ornament of a pedestal belonging to a victor, it represents very particularly some of the ancient Greek Games. Here are several peculiar circumstances : Neptune, as the judge, is the only figure sitting ; Saturn stands behind ; at the end of the relievè is a handsome piece of architecture, something higher than the heads of the persons, and is as a portico to terminate the end of their running ; in it are Mars and Venus, minding each other only ; over them is
a Cupid

a Cupid who has in his hand a peculiar light, not long as a torch, but as a lamp in the palm of his hand; two young men are running, supposed to have set out from the end where Neptune is, and one is almost got to the end terminated by the building; he has such a light in his hand as Cupid has. Antiquaries speak of the exercise of running in this manner with a light; the other young man, who is running after him, has an oar in his hand of the antique form; in the middle space of the place for the exercises, are two strong made men with beards; they shew another sort of tryal, not of motion (as the young men) but of strength; one of their hands is tyed to the other's two hands, in this it is supposed they took turns to try which could pull the other farthest after them.

Five on the other Side of the Window.

Two of the lower ones are of one subject, and from what is legible from the old Greek which is on them, it is thought they represent the ancient manner of taking leave of dying friends.

Two Men, one of them standing, the other sitting; their right hands joined together as bidding a happy adieu to each other.

A man and a woman in the same posture as the two men, the woman sitting.

Silenus drunk upon an Afs, held on by two figures, a boy is leading the Afs and blowing upon a bull's horn; another boy sitting against a tree playing on a pipe; another boy has hold of the afs's tail; at some distance Venus is layed down asleep, Cupid has hold of some part of her garment to cover her therewith; higher up, a boy is gathering apples from a tree; on the back ground is a group of four boys, one of them is sitting and playing on a pipe, another is playing on a timbrel, the other two are dancing.

Venus wringing the water out of her hair.

The Head of Ramitacles, king of Thracia, as big as the life, in porphyry.

All these Relievos are Alto.

Two little statues.

Cupid with a Phrygian bonnet on his head, and his hands tyed behind him.

A boy holding up the golden apple in his right hand.

The Stone Room.

B U S T O S , &c.

*In going into the Room, begin on the right Hand
with the Busto of*

Domitian.

Sesoftris, the head is of Red Egyptian Granite; the bust part is of the White Egyptian Granite; the head is adorned with a tiara, after the Egyptian form, and has a peculiar liveness; it was found amongst the pyramids. This stands upon a very antient altar of Bacchus; round it we may see the whole dress of his priest, also the thyrsus in one hand; he has a panther after him, also two priestesses going in procession round the altar.

Anacreon.

Sabina Tranquillina, wife of Gordian.

Maria Otacillia, wife of Philip.

Aspasia, she who taught Socrates rhetoric.

Julia Mamma, mother of Alexander Severus.

Lucilla, wife of Verus.

A very antient consular chair, call'd Sella Curulis; the back is in three parts; the middle part is in shape of a term; on the top is a bifrons;

frons ; the faces are of a young man and a young woman, as the Genii of Rome ; there is an iron goes through the shoulder part of the term, which gradually slopes down about six inches, and is there fastned to the tops of the other two parts which are of brass (as is the term also) ornamented with silver ; the two fore-legs are iron ; the seat is thick old board.

The busto of Dolabella.

The statue of Manlia Scantilla, wife of *Didius*.

The busto of Octavia the elder.

The busto of Julia Mæsa, mother of Heliogabalus.

A table of Red Egyptian Granite.

WINDSOR CASTLE

WAS built by William the Conqueror, and greatly improved by Henry I. King Edward III. caused the antient building to be taken down ; erected the present stately castle, and St. George's Chapel ; and inclosed

the whole with a strong rampart of stone, great additions were made by several succeeding monarchs ; but king Charles II. entirely repaired the castle, and though it had greatly suffered in the preceding times of national disorder, restored it to its antient splendor.

This stately and venerable castle is divided into two courts or wards, with a large round tower between them called the middle ward. It is situated on a high hill, which rises by a gentle ascent, and affords a most delightful prospect: in the front is an extensive vale adorned with corn fields and meadows, with groves on each side, and the calm water of the Thames running through it; behind it are every where hills covered with woods.

On the declivity of the hill is a fine terrace faced with a rampart of free-stone 1870 feet in length: this may justly be said to be one of the noblest walks in Europe. From the terrace you enter a beautiful park, called the little or house park, which surrounds the palace and is four miles in circumference.

In the upper court of the castle is a spacious and regular square; containing on the north side the royal apartments, and St. George's Chapel and Hall; on the South and East the royal apartments, those of the Prince of Wales,

and the great officers of state. In the centre of the area is an equestrian statue in copper of king Charles II. in the habit of a Cæsar, standing on a marble pedestal, adorned with various kinds of fruit, fish, shipping, and other ornaments. On the East side is the following inscription on a shield :

CAROLO SECUNDO.

Regum optimo

Domino suo clementissimo

Tobias Rustat

Hanc Effigiem humillime

Dedit et Dedicavit,

Anno Domini M D C L X X X.

The Round Tower, which forms the West side of this upper court, contains the Governor's apartments, which are spacious and noble.

The lower court is larger than the other, and is in a manner divided into two parts by St. George's Chapel, which stands in the centre. On the north side are the several apartments of the Dean and Canon of St. George's Chapel, with those of the minor Canons, and other officers ; on the South and West sides of the outer part are the houses of the poor knights of Windfor. In this court are also several towers belonging to the officers of the crown, when the

court is at Windsor, and to the officers of the order of the garter.

The entrance into the royal apartments is through a handsome vestibule, supported by columns of the Ionic order, with some antique bustos in several niches; from hence you proceed to the great stair-case, which is finely painted with stories from Ovid's *Metamorphoses*. In the Dome Phaeton is represented desiring Apollo to grant him leave to drive the chariot of sun: in large compartments on the stair-case are the transformation of Phaeton's sisters into poplar trees, with this inscription:

Magnis tamen excidit auis;

and Cycnus changed into a swan. In several parts of the ceiling are represented the signs of the zodiac supported by the winds, with baskets of flowers beautifully disposed: at the corners are the four elements, each expressed by a variety of figures. Aurora is also represented with her nymphs in waiting, giving water to her horses. In several parts of the staircase are the figures of music, painting, and the other sciences. The whole is heightened with gold; and from this stair-case you have a view of the back stairs painted with the story of Meleager and Atalanta.

Having

Having ascended the stair-case you enter first into the Queen's guard chamber, which is completely furnished with arms, disposed into various forms. On the cieling is Britannia in the person of Queen Catharine of Portugal consort to King Charles II. seated on a globe, bearing the arms of England and Portugal, with Europe, Asia, Africa, and America, attended by deities, making their several offerings. On the outer part of the group are the signs of the zodiac; and in different parts of the cieling are Minerva, Mars, Venus, and other heathen deities, with zephyrs, cupids, and other embellishments.

Over the chimney is Prince George of Denmark on horseback, by *Dahl*; with a view of shipping, by *Vandewelde*.

You next enter the Queen's presence chamber, where Queen Catherine is represented attended by religion, prudence, fortitude &c. she is under a curtain spread by time and supported by zephyrs, while fame sounds the happiness of Britain; below, justice is driving away envy, sedition &c. The room is hung with tapestry containing the history of the beheading of St. Paul, and the persecution of the primitive Christians.

The Pictures are,

Judith and Holofernes	<i>Guido.</i>
A Magdalen	<i>Sir Peter Lely.</i>
A Prometheus	<i>Young Palma.</i>

In the Queen's audience chamber the cieling is painted with Britannia in the person of Queen Catherine, in a carr drawn by swans to the temple of virtue, attended by Flora, Ceres, Pomona, &c. with other decorations heightened with gold. The canopy is of fine English velvet, set up by Queen Anne; and the tapestry was made at Coblantz in Germany, and presented to King Henry VIII. The Pictures are,

A Magdalen by Moon-light	<i>Caracci.</i>
St. Stephen stoned	<i>Rotterman.</i>
Judith and Holofernes	<i>Guido.</i>

On the cieling of the ball room King Charles II. is represented giving freedom to Europe by the figures of Perseus and Andromeda; on the shield of Perseus is inscribed *Perseus Britannicus*, and over the head of Andromeda is written *Europa liberata*, and Mars attended by the celestial deities, offers the olive branch. On the coving of this chamber is the story of Perseus and Andromeda, the four seasons, and the signs of the zodiack, the whole heightened with gold. The tapestry, which was made at Brussels, and set up by King Charles II. represents

represents the seasons of the year; and the room is adorned with the following pictures:

The Roman Charity	after <i>Tintoret.</i>
Duns Scotus	<i>Spagnoletto.</i>
A Madona	<i>Titian.</i>
Fame	<i>Parmegiano.</i>
The Arts and Sciences	<i>Ditto.</i>
Pan and Syrinx	<i>Stanick.</i>

The next room you enter is the Queen's Drawing-Room, where, on the ceiling is painted the Assembly of the Gods and Goddeses, the whole intermixed with Cupids, Flowers, &c. and heightened with Gold. The room is hung with tapestry, representing the twelve months of the year, and adorned with the pictures of

Lot and his Daughters	after <i>Angelo.</i>
Lady Digby, wife of Sir Kenelm Digby	<i>Vandyke.</i>
A Sleeping Venus	<i>Poussin.</i>
A Family in the character of Mark Antony and Cleopatra	<i>De Bray.</i>
A Spanish Family	after <i>Titian.</i>
A Flower-piece	<i>Varelsf.</i>

In the Queen's Bedchamber, the bed of state is rich flowered velvet made in Spitalfields, by order of Queen Anne; and the tapestry, which represents the Harvest Season, was also made at London by *Poyntz.* The cieling is painted with

the story of Diana and Endymion, and the room is adorned with the pictures of

The Holy Family	<i>Raphael.</i>
Herod's Cruelty	<i>Giulio Romano.</i>
Judith and Holofernes	<i>Guido.</i>

The next is the room of beauties, so named from the portraits of the most celebrated beauties in the reign of King Charles II. They are fourteen in number, viz, Lady Offory — The Dutchess of Somersset — The Dutchess of Cleveland — Lady Gramant — The Countess of Northumberland — The Dutchess of Richmond — Lady Birons — Mrs. Middleton — Lady Denham and her sister — Lady Rochester — Lady Sunderland — Mrs. Dawson — Mrs. Knox. These are all original paintings drawn to great perfection by Sir *Peter Lely*.

In the Queen's Dressing-room are the following portraits — Queen Henrietta Maria, wife to King Charles I. — Queen Mary, when a child, and Queen Catherine; these three are all done by *Vandyke*. The Dutchess of York, mother to Queen Mary and Queen Anne, by Sir *Peter Lely*.

In this room is a closet wherein are several paintings, and in particular, a portrait of the Countess of Desmond, who is said to have lived to within a few days of an hundred and fifty years of age; also a Portrait of Erasmus and other learned men.

You

You are next conducted into Queen Elizabeth's or the Picture Gallery, which is richly adorned with the following paintings.

King James I. and his Queen, whole lengths
Vansomer.

Rome in Flames *Giulio Romano.*

A Roman Family *Titian.*

The Holy Family after *Raphael.*

Judith and Holofernes *Tintoret.*

A Night Piece *Schalcken.*

The Pool of Bethesda *Tintoret.*

A Portrait of Charles VI. Emperor of Germany
Sir Godfrey Kneller.

The Wise Men making their offerings to Christ
Paulo Veronese.

Two Usurers, an admired piece, by *Quintin Matsys* the famous Blacksmith of Antwerp.

Perseus and Andromeda *Schiavone.*

Aretine and Titian, by *Titian.*

The Duke of Gloucester, a whole length
Sir Godfrey Kneller.

Prince George of Denmark, a whole length
Dahl.

King Henry VIII. *Hans Holbein.*

Vandanelle, an Italian Statuary *Correggio.*

The

The Founders of different orders in the Romish Church	<i>Titian and Rembrandt.</i>
A Rural piece in low life	<i>Bassano.</i>
A Fowl piece	<i>Varelsf.</i>
The Battle of Spurs near Terevaen in France, in 1513	<i>Holbein.</i>
Two Views of Windsor Castle	<i>Woferman.</i>
Two Italian Markets	<i>Michael Angelo.</i>

In this room is also a curious amber Cabinet, presented by the King of Prussia to Queen Caroline. There is here likewise Queen Caroline's China Closet, filled with a great variety of curious china elegantly disposed, and the whole room is finely gilt and ornamented. Over the Chimney are the pictures of Prince Arthur, and his two sisters, the Children of King Henry VIII. by *Holbein.* And in this Closet is also a fine amber Cabinet, presented to Queen Anne, by Dr. Robinson, Bishop of London, and Plenipotentiary at the congress of Utrecht.

From this gallery a return is made to the King's closet, the ceiling of which is adorned with the story of Jupiter and Leda.

The Pictures are,

A Magdalen	<i>Caracci.</i>
A Sleeping Cupid	<i>Correggio.</i>
Contemplation	<i>Caracci.</i>
	<i>Titian's</i>

Titian's Daughter, by *Herself.*
 A German Lady *Raphael.*

In the King's Dressing room the ceiling is painted with the Story of Jupiter and Danae; and adorned with the pictures of the birth of Jupiter, by *Giulio Romano*; and of a naked Venus asleep, by *Lely*.

The King's Bedchamber is hung with Tapestry representing the story of Hero and Leander; on the ceiling King Charles II. is represented in the robes of the Garter, under a canopy supported by Time, Jupiter and Neptune, with a wreath of laurel over his head, and he is attended by Europe, Asia, Africa and America, paying their obedience to him.

The Paintings are,

King Charles II. when a boy, in armour *Vandyke.*
 St. Paul stoned at Lystra *Paul Veronese.*

The ceiling of the King's Drawing room is finely painted with King Charles II. riding in a triumphal Carr, drawn by the horses of the sun attended by Fame, Peace, and the polite arts; Hercules is driving away Rebellion, Sedition, and ignorance; Britannia and Neptune, properly attended are paying obedience to the Monarch as he passes. In the other parts of the ceiling are painted the labours of Hercules with festoons of fruit and flowers, decorated in gold and stone colour.

The

The Pictures are,

A Converted Chinese	<i>Kneller.</i>
The Marquis of Hamilton, after <i>Vandyke</i> , by <i>Hanneman.</i>	
Herodias's Daughter	<i>Carlo Dolci.</i>
A Magdalen	<i>Carlo Dolci.</i>
A Venetian Lady	<i>Titian,</i>

The cieling of the King's Drawing Room represents the banquet of the Gods.

The Pictures are,

The portraits of King George II. and Queen Caroline, whole lengths.—Hercules and Om- phale, Cephalus and Procris, the birth of Venus, and Venus and Adonis	<i>Gennari.</i>
A Naval Triumph of King Charles II.	<i>Verrio.</i>
The Marriage of St. Catherine	<i>Dawkers.</i>
Nymphs and Satyrs	<i>Rubens</i> and <i>Snyders.</i>
Hunting the Wild Boar	<i>Snyders.</i>
Still Life	<i>Girardo.</i>
The taking of the Bears	<i>Snyders.</i>
A Night piece, being a Family Singing by candle-light	<i>Quistin.</i>
A Bohemian Family	<i>De Brie.</i>
Divine Love, by an unknown hand.	

Lacy

Lacy a famous Comedian in King Charles the Second's time, in three characters, by *Wright*;

Many of the paintings in this room are best seen at noon by the reflection of the sun: the carving of this room is very beautiful, representing a great variety of fowl, fish, and fruit, done on lime wood, by *Gibbons*.

In the King's Audience Chamber, the cieling represents the establishment of the church of England at the Restoration, in the characters of England, Scotland, and Ireland, attended by Faith, Hope, Charity, and the Cardinal Virtues; Religion triumphs over Superstition and hypocrisy, who are driven by Cupids from before the face of the church, all which are represented in their proper attitudes and highly finished.—The pictures are,

Our Saviour before Pilate *Michael Angelo.*

The Apostles at Our Saviour's Tomb *Schiavone.*

Peter, James and John *Michael Angelo.*

The Duchess of Richmond *Vandyke.*

The King's Presence Chamber is hung with tapestry, containing the history of Queen Alhahiah: on the ceiling Mercury is represented with a portrait of King Charles II. which he shews to the four quarters of the world introduced by Neptune; Fame declaring the glory of that prince, and time driving away Rebellion, Sedition, and their companions. Over the Canopy

nopy is Justice in stone-colour shewing the arms of Britain to Thames and the River Nymphs, with the star of Venus, and this label, *Syds Carolinum*, at the lower end is Venus in a marine carr drawn by Tritons and sea nymphs.—Portraits are, Henry Duke of Gloucester, brother to King Charles II. and his Governess the Countess of Dorset, both by *Vandyke*; and Father Paul, by *Tintoret*.

The King's Guard Chamber is a spacious and noble room, in which is a large magazine of arms. The ceiling is painted in water-colours: in one circle is Mars and Minerva, and in the other Peace and Plenty. In the Dome is also a representation of Mars. Over the chimney-piece is Charles XI. King of Sweden, on horseback, as big as the life, by *Wyck*.

In St. George's Chamber, King Charles II. is represented in the habit of the order of the Garter, in a large oval in the centre of the ceiling; he is attended by England, Scotland, and Ireland; Religion and Plenty hold the crown of these kingdoms over his head; Mars and Mercury, with the emblems of War and Peace, stand on each side. In the same oval regal government is represented upheld by Religion and Eternity, with Justice attended by Fortitude, Temperance and Prudence, beating down Rebellion and Faction. Towards the Throne is represented, in an octagon, St. George's Cross encircled

encircled with the Garter within a star or glory supported by Cupids, with the Motto

HONI SOIT QUI MAL Y PENSE.

And besides other embellishments relating to the order, the Muses are represented attending in full concert. On the back of the state, or Sovereign's Throne, is a large drapery, on which is painted St. George encountering the Dragon, as large as the life; and on the lower border of the drapery is inscribed,

VENIENDO RESTITUIT REM,

in allusion to King William III. who is painted in the habit of the order, sitting under a royal canopy, by *Kneller*.

The room is 108 feet in length, and the whole North side is taken up with the triumph of Edward the Black Prince.

At the lower end is a Music Gallery, supported by slaves, larger than the life. Over this gallery, on the lower compartment of the ceiling, is the collar of the order of the garter fully displayed. The painting of this room was done by *Verrio*, and is highly finished and heightened with gold.

On the ceiling of St. George's Chapel is finely represented our Lord's Ascension; and the altar-piece is adorned with a painting of the Last Supper. The North side is ornamented with

with the representation of Our Saviour's raising Lazarus from the Dead, his curing the sick of the palsy, and other miracles, by *Verrio*, who, in a group of spectators, has introduced himself, with *Sir Godfrey Kneller* and *Mr. Cooper*, who assisted him in these paintings. The carved work is well executed in lime-tree, by *Gibbons*.

In a chapel in the South aisle is painted the history of John the Baptist; and in the same aisle are painted, on large pannels of oak, the Portraits at full length of Prince Edward, Son to Henry VI. Edward IV. Edward V. and Henrg VII. In the North aisle is a chapel dedicated to St. Stephen, wherein the history of that Saint is painted on the pannels. At the East end of this aisle is the chapter-house of the college, in which is a portrait, at full length, by a masterly hand, of Edward III. in his robes of state, holding in his right hand a sword, and bearing the crowns of France and Scotland.

End of the SECOND VOLUME.

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